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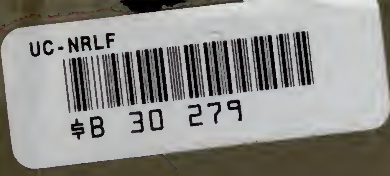

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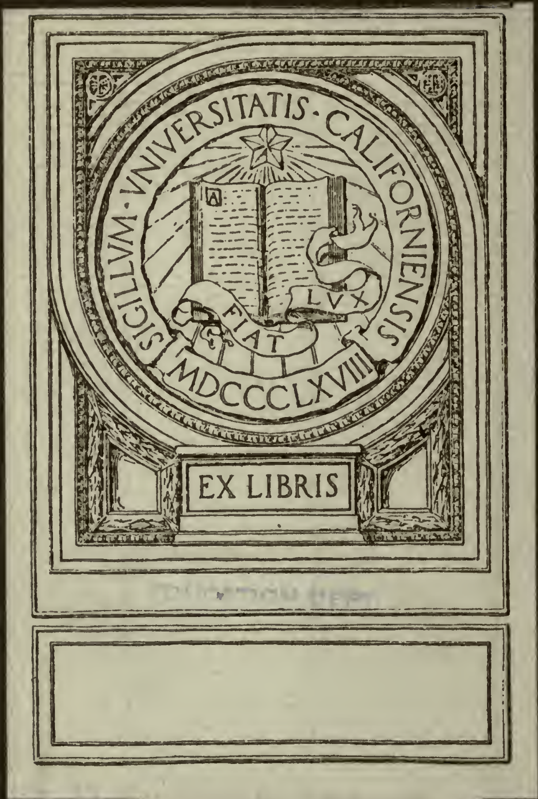
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The Correlation of Vocational and Liberal Education Through English Language and Literature

By

MARY BELLE HOOTON

A THESIS

Presented to the Faculty of the Graduate College, University of Nebraska
in Partial Fulfillment of Requirements for the Degree of Master
of Arts, and the Graduate Teacher's Diploma,
Department of English Language
and Literature

LONG AND COMPANY
EDUCATIONAL PUBLISHERS
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June, 1917

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OUTLINE

I. Introduction.

A. ENGLISH LANGUAGE AND LITERATURE IN RELATION TO SECONDARY EDUCATION.

1. Agitation for Reorganization of English begins:
   a. National Education Association.
      (1) Reports of Committees on Secondary Schools: (a) Committee of Ten; (b) Committee of Fifteen; (c) Committee on College Entrance Requirements.
   b. United States Bureau of Education.
      (1) Report (being printed) of Joint Committee on the Reorganization of English in the Secondary Schools—Representing the: (a) National Education Association; (b) National Council of Teachers of English.

B. EDUCATION.

1. Liberal Education.
   a. Develops, primarily, the intellectual and æsthetic capacities of the pupil's mind.
   b. Fits the individual to live among his fellow men.
2. Vocational Education.
   a. Promotes, primarily, the capacity of the pupil to earn a living.
   b. Increases, primarily, the pupil's information or knowledge.

C. AGITATION FOR REORGANIZATION OF PUBLIC SCHOOL SYSTEM.

1. Bulletin 1916. No. 8.

D. VOCATIONAL LITERATURE AND READINGS IN RELATION TO SECONDARY EDUCATION.

1. Agitation concerning Vocational Education with reference to Readings in English Language and Literature was begun by:
   a. Frank Parsons of Boston, etc.
2. From the agitation a wave of investigation swept over a part of our country, concerning so-called Vocational Studies and Readings in English Language and Literature. The results were embodied in the reports of:
   a. Michigan Schools........Grand Rapids.
   b. Minnesota Schools.......High Schools of the State.
   c. Nebraska Schools........Lincoln.
3. United States Bureau of Education.
   a. Vocational Guidance through English Composition.
      (1) Bulletin 1914. No. 14.
4. Ideas not yet clear as to what material is best to use owing to:
   a. Ignorance of English teachers as to subject matter.
   b. Carelessness and indifference as to whether Vocational matter in English should be taught, etc.

5. The present trend of the movement is to:
    a. Enlighten teachers as to the best Vocational Literature, or Reading Matter.
    b. Benefit the pupil by correlating Vocational and Liberal Education through English Language and Literature.
    c. Protect and aid the pupil while he is preparing to become an efficient member of society.

II. Existing Conditions.

A. In some parts of United States as shown by:

1. Reports of School Surveys of the:
    a. Minnesota Schools.
        (1) Minneapolis Survey—for Vocational Education.
    b. Oregon Schools.
        (1) Portland Survey—of Public School System.
    c. Utah Schools.
        (1) Salt Lake City Survey—of Public School System.
    d. Virginia Schools.
        (1) Richmond Survey—for Vocational Education.
2. Reports of U. S. Bureau of Education and the N. E. A.
3. Questionnaires "A" and "B".

III. The Problem.

A. All phases of correlating Vocational and Liberal Education through English Language and Literature are not to be discussed in this thesis. Only the two phases, as to the:

1. Subject matter of Vocational and General Literature.
2. Method or process of correlating these *two* kinds of Literature which are of the Vocational and Liberal types of Education are to be considered.

B. Correlation of Vocational and General Literature through:

1. Study material in English Language and Literature.
2. Reading material in English Language and Literature.
3. Composition, or themes.
    a. Oral.
    b. Written.

C. Method or process of correlation is to:

1. Develop the cultural forces, or sensibilities of the:
    a. Vocationally trained pupil.
    b. Liberally trained pupil.
2. Increase the knowledge or information of the:
    a. Vocationally trained pupil.
    b. Liberally trained pupil.
3. Develop, primarily, the capacity of the vocationally trained pupil to:
    a. Earn a living.
    b. Become an efficient member of society.

IV. Course of Study in English.

A. OUTLINE FOR TWELVE COURSES IN ENGLISH:

1. Prevocational and Junior High School. (three years.)
   a. Grades:
      VII B*; VII A; VIII B; VIII A; IX B; IX A.
2. Senior High School. (three years.)
   a. Grades:
      X B, X A; XI B, XI A; XII B, XII A.

V. Contributions.

VI. Bibliography.

*This is the lowest grade in the Junior High School.

PART I

INTRODUCTION.

INTRODUCTION.

The early secondary schools, in this country, were patterned after like schools in England. The high school, as it exists to-day, was largely developed as in substitution for the old academy. This was, primarily, a preparatory school for colleges, and its course of study was predetermined by that fact. In the Latin-Grammar Schools of the seventeenth and the eighteenth centuries only a few subjects were admitted since Latin and Greek were the groundwork of the college. To-day, in any high school which fits for college, there are as many different subjects as there are different lines of college study. The old-time uniformity has disappeared. The problem of preparing a course for the many students who will separate into widely different fields in future study or vocation had become complex, and in many of the smaller schools, it is well-nigh unsolvable. One of the fundamental questions relating to the high school of to-day is whether its education should be *cultural* or *vocational*. My idea of the primary purpose of the high school of to-day is to give personal culture, civic and moral development, physical efficiency and finally vocational efficiency. Our secondary schools should train and discipline pupils to think and know, to perceive and interpret, to analyze, at once and fully, difficult tasks and questions and to use good judgment through knowledge. The nation needs men who have been taken from the narrow surroundings of a somewhat simple life as well as those from the higher strata of society. A well-rounded education includes the development of the intellect, the sensibilities, and the volitional powers. Even Franklin's Academy followed largely the classical lines. He wrote and published a pamphlet, entitled "Proposals Relating to the Education of Youth in Pennsylvania," in which he outlined what presumably was his ideal of an education. His ideal of education was vocational in intent as well as cultural. He says:

"As to their studies, it would be well if they could be taught every thing that is useful and every thing that is ornamental. But art is long and their time is short. It is therefore proposed, that they learn those things that are likely to be most useful and most ornamental, regard being had for the several professions for which they are intended." Franklin's own predilection "went no further than to procure the means of a good English education," and he particularly insisted in his pamphlet that the rector of the school should be "a correct, pure speaker and writer of English." (12).

By secondary education, I mean the field of education which lies between the elementary education and that of the college and university, i. e., the public high school of to-day. Concerning the high schools, Carpenter, Baker and Scott have written:

(12) Ford, pp. 106–116.

"In the wonderful period of the New England transcendental movement, the days of a great intellectual awakening throughout the people at large, there appeared the most striking educational phenomenon of the last hundred years in America, the widespread and urgent demand for local, free, well-organized secondary instruction. Beginning in Massachusetts and Connecticut, the two great sources of educational progress as long as New England retained its pre-eminence, it found its way throughout the Union and resulted in every state in the establishment of high schools. Like the academy, the high school was the representative of two institutions,—the old Latin school and the new school for the people of which Franklin had dreamed. Wherever the high school represented the Latin school,—i. e., in its classical course,—the study of Engish scarcely entered into the curriculum; wherever it represented the school for the people—i. e., in its so-called English or scientific course—English was a part of the curriculum; but only to the degree described above in connection with the academies.

Up to about 1876, then, there was scarcely to be found, in the United States, any definite, well-organized system of secondary instruction in the mother-tongue. We were virtually in the same condition that England now is, and at least fifty years behind Germany. The Americans have always been a reading people, and there was a growing interest among scholars and laymen in the English language and in English literature. But only here and there had this penetrated into the secondary school system." (7)

It was not long after the beginning of the nineteenth century, however, before the elements which make up our curriculum in English came into existence. Declamation and oratory, best typified in lectures given at Harvard College in 1806–1808; instruction in Rhetoric and Composition as given in several American Colleges during the middle of the century; and English Literature as given in a meager way about 1875 were introduced and then developed with great rapidity. But what do we mean by *literature?* One literary critic with considerable insight has said:

"Popularly, and among the thoughtless, it is held to include every thing that is printed in a book. Little logic is required to disturb *that* definition; the most thoughtless person is easily made aware, that in the idea of *literature*, one essential element is,—some relation to a general and common interest of man, so that, what applies only to a local, or professional, or merely personal interest, even though presenting itself in the shape of a book, will not belong to literature. So far the definition is easily narrowed; and it is as easily expanded. For not only is much that takes a station in books not literature; but inversely, much that really *is* literature never reaches a station in books. The weekly sermons of Christendom, that vast pulpit literature which acts so extensively upon the human mind—to warn, to uphold, to renew, to comfort, to alarm, does not attain the sanctuary of libraries in the ten-thousandth part of its extent. The drama again, as for instance, the finest of Shakespeare's plays in England, and all leading Athenian plays in the noontide of the Attic stage, operated as literature on the public mind, and were (according to the strictest letter of that term) *published* through the audiences that witnessed their representation some time before they were published as things to be read; and they were published in this scenical mode of publication with much more effect than they could have had as books, therefore, do not suggest an idea co-extensive and interchangeable with the idea of literature; since much literature, scenic, forensic, or didactic (as from lectures and public orators), may never come into books; and much that *does* come into books, may connect itself with no literary interest.[1] But a far more important correction, applicable to the common vague idea of literature, is to be sought—not so much in a better definition of literature, as in a sharper distinction of the *two functions* which it fulfils. In that great social organ, which, correctly, we call literature, there

(7) Carpenter, Baker and Scott, p. 46.

[1]What are called *The Blue Books*, by which title are understood the folio Reports issued every session of Parliament by committees of the two Houses, and stitched into blue covers,—though often sneered at by the ignorant as so much waste paper, will be acknowledged gratefully by those who have used them diligently, as the main well-heads of all accurate information as to the Great Britain of this day. As an immense depository of faithful (and not superannuated) statistics, they are indispensible to the honest student. But no man would therefore class the *Blue Books* as literature.

PROPOSALS

RELATING TO THE

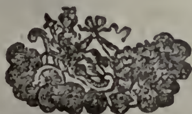
EDUCATION

OF

YOUTH

IN

PENSILVANIA.



PHILADELPHIA:
Printed in the Year, M.DCC.XLIX.

TITLE-PAGE OF FRANKLIN'S PROPOSAL RELATING TO THE EDUCATION OF YOUTH.
In the Historical Society of Pennsylvania.

THE PHILADELPHIA ACADEMY.
From a pencil-drawing made by Du Simitière, in the possession of the Library Company of Philadelphia.

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may be distinguished two separate offices that may blend and often *do* so, but capable, severally, of a severe insulation, and naturally fitted for reciprocal repulsion. There is first, the literature of *knowledge;* and, secondly, the literature of *power.* The function of the first is—to *teach;* the function of the second—to *move;* the first is a rudder; the second, an oar or a sail. The first speaks to the *mere* discursive understanding; the second speaks ultimately, it may happen, to the higher understanding or reason, but always through affections of pleasure and sympathy." (11)

Arnold Bennett in "Literary Taste—How to Form It," says:

"I have only one cautionary word to utter. You may be saying to yourself: 'So long as I stick to classics, I cannot go wrong.' You can go wrong. You can, while reading naught but. very fine stuff, commit the grave error of reading too much of one kind of stuff. Now there are two kinds and only two kinds. These two kinds are not prose and poetry, nor are they divided the one from the other by any differences of form or subject. They are the *inspiring kind* and the *informing kind.* No other genuine division exists in literature. Emerson, I think, first clearly stated it. His terms were literature of "power" and the literature of "knowledge". In nearly all great literature the two qualities are to be found in company, but one usually predominates over the other. An example of the exclusively inspiring kind is Coleridge's *Kubla Kahn.* I cannot recall any first-class example of the purely informing kind. The nearest approach to it that I can name is Spencer's *First Principles,* which, however, is at least once highly inspiring. An example in which the inspiring quality predominates is Ivanhoe; and an example in which the informing quality predominates is Hazlitt's essays on Shakespeare's characters. You must avoid undue preference to the kind in which the inspiring quality predominates or to the kind in which the informing quality predominates. Too much of the one is enervating; too much of the other is desiccating. If you stick exclusively to the one you may become a mere debauchee of the emotions; if you stick exclusively to the other you may cease to live in any full sense. I do not say you should hold the balance exactly between the two kinds. Your taste will come into the scale. What I say is that *neither* kind must be neglected." (4)

"The high school has ceased to be mainly a preparatory school. This fact explains why there is a movement for the reorganization of the English course and indicates what the general character of the reorganization is likely to be. Agitation for reform in English is not unique. It is identical in spirit with the effort to develop a better type of course in history, mathematics, science, and foreign languages, and has much in common with current demands for increased emphasis upon art, music, physical education, manual training, agriculture, and domestic science. After more than half a century of struggle, the public high school has definitely established itself as a continuation of common school education, as a finishing school (in the good sense of that term) rather than a fitting school, and now recognizing its freedom and its responsibility, it has set to work in earnest to adjust itself to its main task." (33)

It was then, in 1876, that a remarkable movement began, which had the result of making the study of English pre-eminent in the more important colleges and putting it in a distinguished place in the secondary schools. The desire for this change came partly from the colleges and partly from the secondary schools themselves. In 1873–1874, Harvard instituted an entrance examination in English in favor of grammatical and rhetorical accuracy in the use of English on the part of the students entering college. The preparatory schools were necessarily bound to keep pace with this. The high school authorities, on the other hand, were little concerned about what was taught in colleges, simply desiring to give to their pupils the wisest, most thorough course possible in English Literature and English Composition. The agitation has been carried on by conventions, conferences, reports of committees

(11) De Quincey, pp. 3–4.

(4) Bennett, pp. 68–69.

(33) Report of National Joint Committee on the Reorganization of High-School English. (Being printed now by the United States Bureau of Education.)

and in our educational press until great interest has been aroused throughout the country on the subject of a graded course in English instruction; and definite principles have been formulated on which instruction in English may be based.

The admission requirements in English, 1873–1874, at Harvard College were important because they established a type of preparation and examination which has existed even up to the present time. This example of Harvard was followed by other colleges and led to the formation of the commission of New England Colleges on admission examinations, which undertook the task of formulating from year to year the requirements in English. Several attempts were made to secure uniformity in English. The National Education Association (N. E. A.) showed a marked interest in the teaching of English and the publication of the report of the National Committee of Ten on English in Secondary Schools gave a new basis to instruction in English. This admirable report was the first attempt in England or America, to systematize secondary instruction in English.

The Committee of Fifteen on Elementary Education (1895) which recommended a systematic course in English for the elementary schools and the Committee on College Entrance Requirements (1899) which formulated a course of study leading to the College Requirements and the Report of the Committee of Ten which formulated, primarily, a course of study for the secondary schools, have had two marked results which are as follows: (45)

1. Great interest has been aroused throughout the country regarding a graded course of instruction in English.
2. Definite principles have been formulated on which instruction in English may be based.

The custom of giving certain master pieces of English literature as the basis of written tests became firmly established, Yale College, in 1892 having begun it, but the test in oral reading seems to have been omitted.

The National Education Association tried to follow up the Committee of Ten by appointing a Committee of College Entrance Requirements in English, the report being published, July, 1899. The point of view was still that of preparation for college, however, so the English course could not be considered on its merits as contributing to the needs of the pupil, irrespective of whether he is to enter vocational work or not. The ideal course in the high school is such as aims to prepare for either the *Academic* course or the *Vocational* one.

For the last five years a "Report of the Joint Committee on the Reorganization of English in the Secondary Schools," representing the National Education Association and the National Council of Teachers of English has been in preparation and is now being printed by the United States Bureau of Education which will soon be available for use among the teachers of English. This suggestive outline of the High School Course in English deals mainly, if not altogether, with the general course in Literature omitting that which I deem very important in this present Industrial Age, namely, the

(45) Committtee of Ten, p. 86.

suggestive outline for *Vocational* Literature. This is very much needed, at the present time, in order that the pupil may keep in touch with the vocational life now. It is certainly commendable in that it recommends very highly oral and written composition and largely *applied* technical grammar. As the aim of the course is that of a "finishing" school rather than that of a "fitting" school it should provide, somewhat, for Vocational Literature.

Education is development or applied psychology. One phase of the entire educational process from the point of view of the purposes which may be kept in view in selecting and appraising methods and means is that:

"All ordinary education readily lends itself to a fourfold division in this connection. (a) There is a kind of education whose chief aim is to produce and preserve bodily efficiency, such as health, strength, and working power. This we call broadly physical education. (b) Next is the kind of education whose chief aim is to earn a living or expressed in more social terms the capacity to do one's share of the productive work of the world. (c) A third form of education is designed, primarily, to fit the individual to live among his fellows. Religious education, mental instruction, and training in civics contribute to this end. (d) There is, furthermore, the kind of education that aims to develop intellectual and æsthetic capacities, apart from any practical use to which these may be put. This education is frequently designated by the term "cultural", but in a somewhat special sense of the word. The two last divisions, which contribute respectively to the improvement of social life and to the development of personal culture, will in this discussion be grouped together under the general designation, "liberal education". That education whose chief aim is to fit for productive capacity will be designated as "vocational." (38)

The entire educational process in a broad sense, may be considered, then on the basis of a two-fold classification: liberal and vocational.

"WHAT IS LIBERAL EDUCATION?

Historically speaking, a liberal education is that which aims to broaden the intellectual and the emotional horizon of the individual, and especially in those fields that are not involved in the earning of a livelihood. * * *

Liberal education may be interpreted as that which concerns itself with the consuming, as opposed to the productive processes of life. Each individual uses in greater or less degree, according to his cultivation and social capacity the world's stock of literature, history, music, art, science, and human associations, as well as embodiments of these in more material forms. It is the function of liberal education to teach persons how to use or how to consume to the best individual or social advantage the work of others. Liberal education is not, primarily, concerned with the making of the efficient producer, altho it makes important indirect contribution to that end; but it is vocational education which aims to train the producer as such, and it looks primarily towards specialization * * *.

In these later days we have learned more about the psychological side of liberal education. We have discovered that so far as large numbers of individuals are concerned the truest form of liberal education does not consist in dealing with those things that are most remote from the practical affairs of daily life.

WHAT IS VOCATIONAL EDUCATION?

In vocational education, the choice of materials and methods is primarily determined by the necessities of some of the numerous callings or groups of related callings, into which the workers of the world have divided themselves.

That vocational education which is specialized to the preparation of lawyers, physicians, and teachers, we call professional; that which is designated to train the bookkeeper, clerk, stenographer, or commercial traveler, including leadership, we call commercial; that which is organized with reference to the bricklayer, the machinist, the shoemaker, the metal worker, the factory-hand and the higher manufacturing pursuits, we call industrial education; that which conveys

(38) Snedden, pp. 3-4.

skill and knowledge looking to the tillage of the soil and the management of domestic animals we call agricultural; and that which teaches the girl dressmaking, cooking and management of the home, we call education in the household arts." (38)

The types of vocational education then are:

1. Professional.
2. Commercial.
3. Agricultural.
4. Household Arts,[1] etc.

Liberal education develops, primarily, the intellectual and æsthetic capacities and fits the individual to live among his fellow men but it does not promote, primarily, the capacity to earn a living nor does it increase, primarily, the pupil's vocational information.

Vocational education promotes, primarily, the capacity of the pupil to earn a living and increases, primarily, the pupil's information or knowledge but does not, primarily, develop the cultural forces of the pupil's mind.

There is also an agitation for the reorganization of the Public School System and the reorganization of the Secondary School System as well as for the reorganization of English in order to provide better accommodations for both the vocationally trained pupil and the liberally trained one.

The Committee of Ten declares:

"The secondary schools of the United States, taken as a whole, do not exist for the purpose of preparing boys and girls for college. Only an insignificant percentage of the graduates of these schools go to colleges or scientific schools. Their main function is to prepare for the duties of life that small proportion of all the children in the country—a proportion small in number, but very important to the welfare of the nation—who show themselves able to profit by an education prolonged to the eighteenth year and whose parents are able to support them while they remain so long at school."

And, again, the Committee says:

"A secondary-school program intended for national use must therefore be made for those children whose education is not to be pursued beyond the secondary school. The preparation of a few pupils for college or scientific school should in the ordinary secondary school, be the *incidental* and not the principal object." * * *

The Committee of Fifteen reported as follows:

"Your committee is agreed that the time devoted to the elementary school work should not be reduced from eight years, but have recommended, as hereinbefore stated, that in the seventh and eighth years a modified form of algebra be introduced in place of advanced arithmetic and that in the eighth year English grammar yield place to Latin." * * *

The Committee on College Entrance Requirements makes the following recommendations:

"In our opinion it is important that the last two grades that now precede the high-school course should be incorporated in it, and, wherever practicable, the instruction in those two grades should be given under the supervision of the high-school teacher." * * *

President Butler, in seeking to define the scope of secondary education and its purpose, gave an illuminating characterization of both the elementary and secondary periods of school life. This characterization, in part, follows:

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(38) Snedden, pp. 4–9.

[1]Sometimes called the "Practical Arts". The "Practical Arts", a term used in Prevocational Schools—Grades VII–VIII–IX which includes Manual Training, Cooking, Sewing, etc. It is also called Domestic Science. In some cases "Practical Arts" includes Industrial Arts, Agriculture and Domestic Science.

"Elementary education I define as that general training in the elements of knowledge that is suitable for a pupil from the age of 6 or 7 to the period of adolescence. It is ordinarily organized in either eight or nine grades, each occupying an academical year. Nine grades are too many and are distinctly wasteful. To spend so much time on these simple studies leads to that arrested development which is so often the bane of the elementary school period. I have never known a child who needed more than six years' time in which to complete the elementary course, and I have known but few who have, as an actual fact, ever taken longer than that. * * * The secondary school period is essentially the period of adolescence, of what may be called the active adolescence as distinguished from the later and less violent manifestations of physical and mental change that are now usually included under the term. The normal years are, with us from 12 to 16, or from 13 to 17. The normal boy or girl who is going to college ought to enter at 17 at the latest. * * * It is in the elimination of elementary studies from the secondary school and the frank recognition of the paramount advantage of the elective system that I see the way of highest usefulness opening before the secondary school."

This address by President Butler and the report of the Committee on College Entrance Requirements, with the debate which the positive recommendations of the latter aroused, closed the first decade of the discussion looking toward a functional articulation of the parts of the school system.

During the second decade a paper by Dr. E. W. Lyttle, state inspector of high schools for New York, on the subject, "Should the Twelve-Year Course of Study Be Equally Divided Between the Elementary School and the Secondary?" was given.

"This led, in 1905, to the appointing of a standing committee to consider the question of dividing the 12 years equally between elementary and secondary schools. Dr. Lyttle advocated, in the paper just referred to, such a division, on the grounds that the eight-year grade course is the result of a desire to attain "perfection in the fundamentals"; that there is a pedagogical point where secondary education should begin, which occurs when the child has acquired the tools of an education, and at a point coinciding with the dawn of adolescence; that this period is characterized in both the content and method of instruction; and that a six-year high-school course would lend itself in the eleventh and twelfth grades to a differentiation along lines of business, mechanical arts, and professional preparation." (46)

In the reorganization plan under which the school department of Berkeley, California, is now working, which was inaugurated in January, 1910, the twelve grades, or years, are divided into three groups, the elementary, comprising the first six years of school life; the *lower* high school (called Prevocational and Junior High School or Intermediate, or Central School in some places) comprising the seventh, eighth, and ninth years; and the higher or high school, embracing all pupils of the tenth, eleventh and twelfth years. In this thesis the plan is for a Prevocational and Junior High School of three years and a Senior High of three years duration, i. e., on the basis of a "six-three-three" plan.

As to the agitation concerning Vocational Education with reference to Readings in English Language and Literature, or along the lines of Vocational Guidance the following statement is made by J. B. Davis, of Grand Rapids, Michigan:

"The first work done in vocational guidance that was done in the United States was not connected with the public school system. Men who had to deal with the drifting thousands of people that are always looking for a job or some better position than the one at the present time occupied, were the first to realize the need of helping these unfortunate wanderers into the kind

(46) U. S. Bulletin of Education, pp. 49–65.

of labor for which they were by nature and experience best fitted. To Mr. Frank Parsons of the vocation bureau of Civic Service Home in Boston is due the credit for introducing the methods of vocational guidance that have proved so valuable to the workers in all branches of the movement." (10)

A wave of investigation and a desire to know just what should be done in Vocational Education with reference to Readings and Studies in English Language and Literature resulted, in one instance, in the publishing of a book "Vocational and Moral Guidance", by J. B. Davis, of Grand Rapids, Michigan. This book helped to lay the foundation for some *so-called* Vocational Readings in a number of the schools.

In the Suggestive Outlines—For Study Courses in Minnesota High Schools (prepared by a special Committee of High School Superintendents) the following is given:

> "That school is a part of life is a fact that pupils often fail to realize. To awaken possibilities and responsibilities of life, the Central High School of Grand Rapids, Michigan, originated the plan for vocational and moral guidance. The operation of the plan in that high school has not only given a moral instruction but it has also furnished vital topics for theme writing. The themes on vocational topics do not take more than one-fourth of the time given to composition."

This excerpt is followed by a somewhat similar *outline* for "Vocational Guidance through English Composition," as given in "Vocational and Moral Guidance", by J. B. Davis—with similar Readings, and also as given in a United States Bureau of Education Bulletin which will be indicated later.

Not only is the Minnesota Vocational Reading Matter based largely on this material but the *so-called* Vocational Readings of the Lincoln, Nebraska, Schools are also largely based upon it. The following outline, though *somewhat changed* is largely used by the Lincoln, Nebraska, Schools and is indicated in "Vocational Guidance", Bulletin, 1914. No. 14.

"VOCATIONAL GUIDANCE THROUGH ENGLISH COMPOSITION.

Work in the Grand Rapids (Mich.) High Schools under Jesse B. Davis, vocational director.

Members of the vocational conference were admitted to the classrooms to observe the pupils in the discussion of vocational topics according to the following outline:

Seventh-grade theme: *Vocational ambition.*
- Purpose, to arouse within the pupil a desire to be somebody and something worth while in the world.

Eighth-grade theme: *The value of an education.*
- Purpose, to impress upon the pupil the need and means of obtaining some further preparation for life than that of the grammar grades of the public schools.

Ninth-grade theme, first semester: *The elements of character that make for success in life.*
- Purpose, to draw out an understanding of real success in life and how it is obtained, and to apply the fundamental lessons of character building to the needs of each pupil.

Ninth-grade theme, second semester: *Vocational biography.*
- Purpose, to continue the same lessons from the lives of successful men and women in varied fields of endeavor.

Tenth-grade theme, first semester: *The world's work.*
- Purpose, to study vocation in general in order that the pupil's vision of the call to service may be as broad as possible.

Tenth-grade theme, second semester: *Choosing a vocation.*
- Purpose, to attempt to select that vocation or general field of occupation for which the pupil by self-analysis seems best fitted.

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(10) Davis, p. 137.

Eleventh-grade theme, first semester: *Preparation for life's work.*

Purpose, to plan out a definite course of study and conduct to meet the special requirements of the profession, business, or industry chosen.

Eleventh-grade theme, second semester: *Vocational ethics.*

Purpose, to study the moral problems peculiar to the chosen business, profession, or occupation.

Twelfth-grade theme, first semester: *Social ethics.*

Purpose, to study the relation of the individual in his future vocation to society.

Twelfth-grade theme, second semester: *Civic ethics.*

Purpose, to study the relation of the individual in his future vocation to the state." (48)

As to the General Literature of the recently mentioned schools it is very good with the exception, perhaps, of classifying some of our very best General Literature under Vocational Readings. To me, "The Perfect Tribute" (Lincoln) as classed by J. B. Davis under Vocational Biography, is Literature of power, and not Literature of knowledge. "Helen Keller—"Story of My Life" and also "The Perfect Tribute" (Lincoln) are classed by the Lincoln, Nebraska, Schools under Vocational Biography. This to me, seems a wrong classification, as I think both of these belong, properly, under Literature of power and should be classed as General Literature, belonging primarily to Liberal Education rather than to Vocational Education. I further think that all or at least most of these Vocational Readings as given may be classed more properly under what De Quincey calls the "Middle Zone". Yet, at the same time, we will get better results if we have a clear-cut *distinctive list* for General Literature and also one for Vocational Literature. Then the *other* Readings may be put under "C" as in the present outlined Course of Study and may belong to the "Middle Zone" for the time-being, until better classified or until tested and tried out.

"The reason why the broad distinction between the two literatures of power and knowledge so little fix the attention, lies in the fact, that a vast proportion of books—history, biography, travels, miscellaneous essays, etc., lying in a middle zone, confound these distinctions by inter-blending them. All that we call 'amusement' or 'entertainment', is a diluted form of power belonging to passion, and also a mixed form; and where threads of direct *instructions* intermingle in the texture with these threads of *power*, this absorption of duality into one representative *nuance* neutralizes the separate perception of either. Fused into a *tertium quid*, or neutral state, they disappear to the popular eye as the repelling forces, which in fact, they are." (11)

The one thing now needful, owing to the ignorance of English teachers as to subject matter to be used in Vocational Literature, and the carelessness and indifference as to whether Vocational Literature or Vocational Reading matter should be taught in English is to enlighten teachers as to the best Vocational Literature, or Reading matter. The present purpose of this thesis is to benefit the pupil, as well as the teacher, by correlating Vocational and Liberal Education through English Language and Literature by using both the Literature of power and the Literature of knowledge so the pupil may be protected and aided while he is preparing to be an efficient member of society.

The problem in correlating Vocational and Liberal Education through English Language and Literature is to give culture as well as knowledge or information to the vocationally trained pupil and knowledge or information as well as culture to the culturally trained one. How may this be done?

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(48) United States Bureau, p. 91.

(11) De Quincey, p. 11.

Part II.

EXISTING CONDITIONS

EXISTING CONDITIONS.

In order to ascertain the existing conditions of English Language and Literature in the schools of the United States, reports from School Surveys; reports from United States Bureau of Education; reports from National Education Association; and two forms of Questionnaires, "A" and "B", were decided upon as the minimum amount of investigation in the attempt to secure reliable data upon which to base any conclusions or recommendations.

From the Report of the *Minneapolis Survey* for Vocational Education (Jan. 1, 1916) I have selected the vocational courses in English which seem to me very meager. These courses with some suggestions and remarks are indicated as follows:

"SUMMARY OF THE CONSTRUCTIVE ACTIVITIES OF THE SURVEY AND CONCLUSIONS AND RECOMMENDATIONS OF THE SURVEY COMMITTEE.

1. Analysis of the knowledge necessary for successful salesmanship shows that there is a definite teachable content in retail salesmanship.

2. Less than an elementary school education is not enough for store work, and a high school education is desirable. * * *

OUTLINES OF COURSE OF STUDY WORKED OUT BY THE SURVEY WITH THE TRADES AND APPROVED BY THEM.

Two courses of study for girls and women and four for boys and men are given. In the case of women, *salesmanship* and *garment-making* were taken because they represent two widely different lines of employment. They also represent the two largest lines of employment for girls and women.

In the case of the men's trades, three courses of study were chosen to represent day, dull season and evening classes, giving instruction for the occupations of carpenter, bricklayer, and telephone worker, respectively. A fourth course offers suggestions as to the subject-matter which should be taught to the workers in the milling industry, while a fifth gives the technical course for boys which has just been established at the Central High School. * * *

COURSES FOR GIRLS AND WOMEN.

Courses for girls and women are outlined as follows:[1]

1. SALESMANSHIP.

I. Introductory Course.

For aisle girls, messengers, stock keepers, and others who wish to qualify as sales persons. (1) To test the general ability. (2) To determine the attitude toward store work, and (3) to serve as a basis for eliminating those lacking fundamental education.

2. English and spelling.
   - A. Oral English.
     - a. For ability to express simple information about merchandise correctly; (b) for use in greeting a customer and ordinary conversation.
   - B. Dictation exercise to test:
     - a. Ability to take customer's orders or directions.
     - b. Common facts about merchandise.
   - C. Spelling lists of words selected to suit the needs and ability of each group of beginners.
     - a. Words in common use; b. Names of merchandise; c. Names of streets. * * *

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[1]Just courses in *English only* are given.

II. Elementary Salesmanship.

(1) To test the talent for salesmanship, (2) to serve as a basis for eliminating those unsuited for store work, (3) to assist in classifying workers as stock-keepers, sales persons, or office workers.

1. Salesmanship. * * *
3. English.
   - A. Oral.
     - a. Talking about merchandise; b. repeating and giving directions; c. telephone conversation; d. talking to employers when applying in person for a position.
   - B. Written.
     - a. Business letters.
       - aa. Letters of inquiry; bb. answers to inquiries.
     - b. Short description of merchandise.
   - C. Dictation.
     - a. Directions for amounts, kinds of merchandise; b. names and addresses of customers; c. short business letters.
   - D. Reading such literature on salesmanship and merchandise as beginners can understand.
     - a. Salesmanship literature; b. descriptions of merchandise, methods of manufacture; c. trade journals.
   - E. Spelling.
     - a. Words in common use; b. names of merchandise, especially the kinds that are being handled from day to day, and new merchandise; c. drill in names of streets; d. abbreviations in common use. * * *

III. Salesmanship and department duties.

Pupils for these courses (when given in the store) should be taken from the departments having merchandise with points in common. This course is a continuation of the elementary course. Its aims are (1) to develop selling ability, (2) to give specific information about merchandise and methods obtaining such information, (3) to give methods for learning new points about merchandise, and (4) to develop ability to meet and deal with people. * * *

3. English.
   - A. Oral continuation of the work outlined in the previous course as applied to the demonstration sales and talks about merchandise.
   - B. Written.
     - a. Description of merchandise; b. plans for demonstration sales; c. selling talks; d. taking notes from buyers' talks and advisers' talks.
   - C. Reading.
     - a. Keep up-to-date with the trade journals; b. methods for manufacture of merchandise; c. current magazines and newspapers for general information; d. literature, selected classics. * * *

ADVANCED COURSE IN SALESMANSHIP for persons who have been in the store a year or more. To be conducted as class work or club work, for persons selected from allied departments. The object of this course is to develop a knowledge of scientific salesmanship and study of merchandise. * * *

4. Required Readings from trade journals and books on salesmanship discussed and debated.
5. Current literature, magazines, newspapers for general information. * * *
7. Literature selected classics.
   2. Garment-making Industries.
      (1) * * *
      (2) Business English."

In the Course of Study for boys and men the English seems to be very much neglected for in carpentry, bricklaying, cement, telephony, and flour mills, no mention was made of English except in one case. Then only the word English was written under carpentry.

"SUGGESTIONS FOR COURSES OF STUDY FOR PREVOCATIONAL CLASSES.

A. Academic work to occupy approximately half the time of the pupil:

1. English: Language work, based on reading, much of it to bear upon the industries; composition, dealing with the occupational work in the school and the industries visited by the pupil; business correspondence, business forms, spelling and the ability to interpret printed directions and to carry on business correspondence.

The two-year course of study includes salesmanship, bookkeeping, shorthand, typewriting, English, civics, hygiene, office training and practice, physical training, cooking (once a week) and arithmetic and penmanship for those who are weak in those subjects. * * *

The essential educational qualifications are practically the same for all occupations in the trade, though artistic qualifications may vary considerable. One should have a knowledge of the fundamental processes of arithmetic and common and decimal fractions and simple percentage; sufficient knowledge *of English* to speak and write clearly; ability to spell words in common use and the names of materials used in the trade; and a knowledge of such simple business forms as a bill, a receipt, a check, a money order, and how to indorse a check or money order.

Several dressmakers expressed themselves as very much in favor of vocational training in sewing and dressmaking and of such instruction in art as might be correlated with dressmaking. Several dressmakers when asked how much education a girl should have in order to make the dressmaking trade her vocation said, in substance: 'As much as they can get. The girl who lacks education cannot get ahead.' Only one was, 'I don't care anything about her education so long as she can sew.'

Ability to take directions readily and carry them out accurately, initiative, alertness, promptness, and willingness are among the personal qualities every worker must have if she is to rise above the level of the lower occupations in the trade. The power to *observe* and to *visualize*, a quality which helps to develop *artistic ability*, is necessary for success in the dressmaking trade. All workers in the trade should have a knowledge of *colors* and color harmony, and good taste in the arrangement of colors, trimmings and the lines of the garment. *Creative* ability, as in the planning of gowns to suit individual persons, is a very high order of art which relatively few persons in the trade acquire. * * *

Certain personal and artistic qualifications are essential to the success of the millinery worker. Adaptability which enables her to keep a flexible point of view with regard to methods of work and changing standards of fashion is especially important, since the trade is so largely dependent upon style. The power to *observe* and *visualize* is probably equally important, since much of the milliner's creative power is a result of her ability to use with originality any details that contribute to artistic head dress. Adaptability is largely a matter of temperament, a quality which training cannot supply, while the power to observe and visualize, though perhaps somewhat innate, may be developed by experience in and training for the trade.

The essential education qualifications in the millinery trade are common to all occupations in trade. A knowledge of arithmetic through fractions and simple percentage, sufficient *English* to speak and write clearly, ability to spell words in common use and names of materials used in the trade, and a knowledge of business forms are the most important requirements. * * *

PROMOTION OF WORKERS.

Naturally a person entering any kind of business or profession is interested in knowing what are the chances of promotion and what he must do or be in order to be promoted. On the other hand, if employers are to be expected to promote workers they have a right to demand that persons asking for promotion shall deserve it. Many employees in stores are dissatisfied because they are receiving only a small wage. When some of these were asked what they had done to deserve promotion, they replied: 'Nothing', or 'I've tried to do my best every day.' When asked if they were aware of having any deficiencies, or if they were doing their work as well as it could be done, they hesitated, perhaps did not answer at all, or said, 'I suppose we all have deficiencies.'

"A few of the brightest and most progressive gave with quickness and intelligence, some of the following answers: 'I need to know stock better'; 'I couldn't be a buyer because I couldn't train others'; 'I lack confidence'; 'I lack experience in serving customers'; 'I lack knowledge of values'; 'I can't *talk* well enough'; 'I do not use *English* well'; 'I do not always handle customers in the right way'. One young woman who had had two years in high school and two years in normal school said that she didn't have enough education."

"When heads of departments were asked what were the deficiencies of those who worked under their direction, they gave such replies as these: 'They are indifferent to the store, to customers, and to themselves'; 'they fail to grasp the idea of service in merchandising'; they visit too much with each other, with friends who come in and over the telephone'; and 'they will not take responsibility'.

Other replies were: 'They lack knowledge of stock and do not keep stock properly'; 'they lack accuracy in the use of arithmetic and *English*, and their language is crude and full of slang'; 'they can't judge people'; 'they lack self-control and self-confidence'." (29)

In the *Survey* of the *Portland* Schools the Survey Committee in order to secure greater efficiency in English as well as in other studies advocated a change in the *school system* which is indicated below with their verdict regarding *English:*

"To summarize this discussion of the types of additional schools needed, the following recommendations are made:

1. The school system should be reorganized, to secure greater educational efficiency, into the following units:
   - a. Kindergarten, one year.
   - b. Elementary schools, six years.
   - c. Intermediate schools, three years.
   - d. High schools, five years (three or four years now; five ultimately).

The Present System of Elementary and Secondary Instruction.

This can be made a truly American system, fitted to meet the social, professional, industrial, and commercial needs of American boys and girls.

THE PRESENT SYSTEM OF ELEMENTARY AND SECONDARY INSTRUCTION.

In the personal study of the schools it was thought preferable to devote all of the limited time to a few schools, that might be considered typical, rather than to divide the time among all the schools. Carrying out this plan, the following schools were studied: The three high schools, one day being devoted to each; the School of Trades, one forenoon; the School for the Deaf, Brooklyn School, one forenoon; the Highland School, one full day; the Alerta School, one full day; the Glencoe School, one morning; the Holladay School, one full day; the Couch School, one forenoon; the Failing School, one forenoon; and the Shattuck School, one afternoon. The inspection of the work of the elementary schools was so planned that some exercises were seen in all subjects; in the principal subjects—reading, *language*, arithmetic, geography, and history—exercises were seen in every grade of each subject, and usually in more than one class, sometimes in several classes of a grade. * * *

SOME SIGNIFICANT CHARACTERISTICS OF THE CONTENT OF THE ELEMENTARY COURSE OF STUDY.

In respect to content—and lack of content—the elementary course of study presents the following significant characteristics: * * *

2. The overwhelmingly abstract and bookish character of the course as a whole, offering far too little that is suitable to the education of that large minority, if not actual majority, of children who must be educated through contact with *concrete* things.
3. The excessive amount of time given to technical grammar.
4. Inadequate attention to composition, both oral and written.

EXCESSIVE ATTENTION GIVEN TO TECHNICAL GRAMMAR LARGELY WASTED EFFORT.

In the published course of study the general term "language" is used to designate work both in technical grammar and in composition. In practice three exercises per week are devoted to the former, and two to the latter. So far as could be discovered by listening to several exercises,

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(29) Minneapolis Survey, pp. 412-696.

both in grammar and in composition, and by talking with teachers, these subjects as taught are just about as independent as arithmetic and history. It does not appear that grammar, in the elementary course of study, is contributing 'to a deeper appreciation of literature and to the development of power in composition', as the 'Syllabus of the Course in English'[1] for the Portland High Schools rightly maintains to be the sole function of this subject.

The grammar prescribed is abstract and technical in the extreme, and the assignment for every grade far beyond the real comprehension of most pupils of that grade. Beginning with Third B, and continuing through Sixth A, pupils have been required to study, in Modern English Lessons, about as much grammar as could be made of practical value in the entire elementary course; but with the Sixth B the extensive study of technical grammar begins in real earnest. From *this* point *on*, the assignments are from Buehler's Modern English Grammar, a book best suited to high school grades, but entirely out of place in the sixth and seventh grades. After three and one-half years' study of this technical book in the elementary schools, from page 15 to page 358 inclusive, the same book is again prescribed for three years of further study in the high schools. To make the matter worse, the high school instruction begins at the beginning, with the simple sentence and the parts of speech.

It is scarcely too much to say that the time now devoted to technical grammar in grades six to nine inclusive is wasted. In these grades not more than one-half as much time as now should be given to grammar, and that not technical, but practical and comprehensible to the pupil.

COMPOSITION NEGLECTED.

The time and attention devoted to composition is as inadequate as that devoted to grammar is excessive. While two exercises per week are given to the former and three to the latter, composition does not appear actually to receive as much as two-fifths of the effort expended on 'language'. It is quite possible that the final term examinations are largely responsible for the preponderance of emphasis on grammar, out of proportion to the time allotment. However this may be, typical term examinations fairly represent the relative importance that seems to be accorded these two phases of 'language'; in these examinations the relative value of composition, as compared with that of grammar, certainly appears as something less than the ratio of two to three. Following is a copy of the final term examination, given in January, 1913, and covering the work in grammar for the seventh grade:

GRAMMAR EXAMINATION QUESTIONS—SEVENTH GRADE.

I. a. Define Complement.
   b. Give example of each kind of complement in a sentence.

II. a. Select the complements in the following, tell the kind, giving reason for your answer in the case:
      1. A soft answer turneth away wrath.
      2. The great forest became the home of Robin Hood.
      3. They considered him a brave sea-captain.
   b. Define Indirect Object, etc.

COMPOSITION VERY POOR.

The work in composition is scarcely better. Although this subject is examined, it is treated, as has already been pointed out, as of quite subordinate importance in comparison with technical grammar. Although I inquired frequently and on many occasions when I was investigating other subjects, in no single classroom was I able to find a single piece of a pupil's work in written composition in the possession of the teacher. No literary or content value seemed to be attached by teachers or pupils to any of the latter's written work. Such work as teachers were able to secure from pupils for my inspection was presented in pads of the greatest variety in size, shape, and appearance, but uniformly of very poor paper. The appearance of these pads as a whole, and of the individual pieces of composition which they contained, was unattractive in the extreme—slovenly is not too strong a term to apply to most of this matter.

There is no little evidence that attention in written composition is focused almost entirely on form, to the neglect of content. The instruction observed and pupil's written work strongly indicate this. Indeed, in the published course of study for the grammar grades the only direction

[1]Page 166.

or suggestion regarding written composition strongly implies that correctness of form—which in practice almost invariably means correct spelling, correct use of capitals and marks of punctuation—constitutes the chief purpose of instruction on this subject. In the language prescription for Sixth A, Part Thirty-one, occurs the following direction, to which reference is made in every one of the succeeding twenty-three parts of the grammar course:

'There should be regular exercise in written composition. The work should for the most part be impromptu, the writing being done in the schoolroom under the eye of the teacher.

"The work should be criticised by having specimens placed on the blackboard. These specimens should then be made the subject of class criticism. All typical errors will be reached in this way, and the comments of the teacher will be better understood than her pencil marks upon the pupil's papers."

"Impromptu work, followed by blackboard criticism of 'typical errors', does not constitute a method of precedure likely to result in developing individuality of thought and expression, independence and self-confidence in giving expression to one's own ideas, and pride in the finished product of one's efforts. Predominance of attention to form, as has been abundantly demonstrated by schools that have tried it—and this is almost everywhere the prevailing method of teaching composition, it must be admitted—never produces even tolerably satisfactory formal results. This failure was evident in practically all the composition seen in the Portland schools—the form was as poor as the content. Composition might well be one of the most interesting and valuable studies of the elementary schools, serving almost as no other subject can to develop rich individuality, is evidently carried on as a routine class exercise; one teacher's practice of 'occasionally looking at individual work when pupils get careless', is probably not confined to that one teacher. Composition, that may be an inspiration and opportunity, is all too evidently drudgery for pupils and teachers'."

"LITERARY AND PRE-VOCATIONAL COURSES.

Courses appropriate to this intermediate period are of two general types, which may be designated as literary and pre-vocational. As these names suggest, those of the former type are more abstract, bookish, and theoretical, while those of the latter are more concrete and immediately practical. The literary courses are more closely allied, in content and method, to the present grammar and the first year of the literary high school courses.

The subjects composing the literary courses should be as follows:

1. English: Literature, written and oral composition, and elements of grammar. * * *

PURPOSE OF THE PRE-VOCATIONAL COURSES.

The pre-vocational courses appropriate to this intermediate period should serve two ends, not dissimilar in their demands: (1) they should prepare for the vocational courses of the secondary period those pupils who continue in school beyond the intermediate period; and (2) they should give those pupils who conclude their schooling with this period some definite and practical preparation for entrance into some particular field of usefulness. These prevocational courses should be distinguished from each other as well as from the literary courses by the immediate practical study which should be prominent in each of them. * * * Each one of these prevocational courses will involve the study of the following subjects, made concrete and practical and correlated with the practical subject that distinguishes the course:

1. English: Composition and literature. * * *

PUPIL'S CAPACITIES AND INTERESTS TESTED IN THE INTERMEDIATE STAGE.

In addition to serving definitely the varied needs of individual boys and girls, as these have become evident previous to entrance upon this intermediate period, the variety and range of instruction offered in the literary and pre-vocational courses of this period should serve to test the interests and to bring out the special capacities of most of those pupils whose educational needs have not previously declared themselves, so that when the work of the secondary period is reached, it will be possible to determine intelligently, in the case of most pupils, what their secondary course of study should be. While considerable beginnings in differentiation have been made in this intermediate period, so much of the instruction has been essentially common to all courses—the English, arithmetic, history, and geography—that any pupil whose capacity and interests make it advisable can change his course at any time during this intermediate period, or even at the beginning of the secondary period, and adjust himself without great difficulty to any course that promises greater benefit to him.

4. THE SECONDARY SCHOOL.

SECONDARY INSTRUCTION DETERMINED BY LENGTH OF TIME PUPIL WILL CONTINUE IN SCHOOL.

The instruction of the secondary period must carry much further the differentiation begun in the intermediate period, in order to meet the further differentiated needs of the youth in this secondary period. The length of time that a pupil will probably continue in school now becomes one of the most important considerations in determining what that pupil's instruction should be. Indeed, because the probable length of a pupil's schooling is usually, to a large extent, the resultant of that pupil's capacity and interests, as well as his economic circumstances, this factor of time may safely be given first consideration in determining, in a general way, the character of the course of instruction that will prove most beneficial.

PREPARATORY AND VOCATIONAL COURSES OF WIDE RANGE.

Hence it is that the wide range of secondary courses of instruction, adequate to the diverse needs of thousands of youth in this secondary period, naturally falls into two groups, which may be designated respectively as preparatory and vocational. The former group of courses, as their suggested designation implies, should prepare for admission to the work of higher institutions—colleges, universities, normal schools, and other schools for advanced special training—those students who are to continue their education beyond this secondary period. The latter group of courses, the vocational, should prepare for immediate, definite service—through a wide range of specifically practical instruction, adapted on the one hand to the wide range of individual capacity and interest, and on the other to the diversified needs of the community—those whose schooling is to terminate with this secondary period.

All complete courses of this period should be so planned as to call normally for three years work. Yet they should be flexible enough in arrangement and administration to meet individual capacity and conditions, especially permitting and encouraging part-time work, where circumstances make this necessary, and in such cases extending over a longer period than three years. The vocational courses should be so arranged that pupils who leave them at any point, of necessity or otherwise, will find themselves prepared, in proportion to the time and effort that they have so far devoted to their training, to render service in their chosen field." (30)

"REPORT OF THE SURVEY OF THE PUBLIC SCHOOL SYSTEM OF SALT LAKE CITY, UTAH.

Authorized by resolution of the Board of Education, May 4, 1915.

SURVEY STAFF.

Ellwood P. Cubberley, Professor of Education, Leland Stanford Junior University. Director of the Survey: Administration; Finances.

James H. Van Sickle, Superintendent of City Schools, Springfield, Massachusetts. Course of Study; Instruction.

Lewis M. Terman, Associate Professor of Education, Leland Stanford Junior University, School Buildings; Health Supervision; Physical Education.

Jesse B. Sears, Assistant Professor of Education, Leland Stanford Junior University. Efficiency Tests.

J. Harold Williams, Research Fellow, Leland Stanford Junior University. Progress of Pupils; Statistical Work; Drawings.

Types of examination tests used. To show the type of examination given by the supervisors, and the mental qualities they are designed to test, we reproduce a few typical examination papers from the collection supplied us while at work in Salt Lake City.

FINAL EXAMINATION—EIGHTH B CLASS.

GROUP I

1. Illustrate a. a phrase as subject of the sentence, b. a clause as object of a preposition, c. a co-ordinate clause, d. a phrase modifying a noun used as subjective complement.

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(30) Portland Survey, pp. 124–219.

2. Choose the proper word and fill in the blanks of the following sentences, also give reasons for your choice:
   a. Not one of the boys (was, were) there.
   b. The book (lay, laid) on the table yesterday.
   c. Deal (gentle, gently) with them.
   d. For you and (me, I) there are many opportunities.
   e. (Has, have) either of you an extra pencil?
3. Diagram the following sentences:

   At the back of Mount Tipanogas, not fifty miles away, is a glacier exhibiting all the characteristics of ice streams.
4. Use each of the following words first as a noun, then as an adjective, then as a verb: blind, sound, spring.
5. Classify: a. words, b. sentences, c. phrases, according to use.

GROUP II.

6. Write the plural form of the following words: Tooth, Mary, Miss, Clark, German, baby, journey, chief, wolf, father-in-law.
7. Give the principal parts of the following verbs: Go, sit, lie, dig, set, do, eat, come, lay.
8. Account for the case form of the underlined pronouns in the following sentences:
   a. WE girls are going on an excursion.
   b. Did you see Mary and ME at the theater?
   c. Neither speaker had prepared HIS speech.
   d. I am in a higher class than SHE.
   e. The money belongs to US four boys.
9. Write a sentence containing two subordinate clauses, one performing the office of an adjective, and the other the office of an adverb.
10. Explain and illustrate the difference in meaning between the following words:

At and in, between and among, besides and beside, by and with, in and into.

Note that children compose in answering these questions. They are not analyzing the sentences of others.

The quality of the grade supervision. * * *

In another bulletin the following sound characterization of the use of grammar is given for the benefit of principals and teachers of seventh and eighth grades:

The teaching of grammar must be justified by the educational results that are immediate rather than those remote. These results should be, a. clearer thinking, b. increased power to interpret language.

It is better to select a few topics in grammar and to teach them well than endeavor to teach too many topics. Whenever the facts and principles being studied have no concrete meaning to the child they are not serving the educational purpose intended. Verbal memory has little place in teaching this subject. Classifications and definitions should *follow* concrete knowledge of many individual words or expressions and not *precede* this knowledge. In other words, they should grow out of the child's fund of information and his powers of comparison.

Good points about the bulletin are:

1. Flexibility—the supervisor realizes that conditions determine the remedies to be applied.

2. Definiteness of directions.

3. The ultimate end is never lost sight of. The various means suggested are always practical. They reflect supervisors who have studied the results of the teachers' work and who possess readiness and resourcefulness in suggesting remedies for difficulties.

4. The insisting upon thoroughness, upon student power, not alone a mastery of facts, as an ultimate test of teaching is constantly emphasized.

5. The human element in the directions should tend to make the teachers sympathetic and stimulating.

6. The relation of subject to subject is well brought out in indicating supervisors who see all of the subjects as parts of a plan to develop a single consistent purpose.

II. DESIRABLE EXTENSIONS.

The Junior High School. The plan now well under way in Salt Lake City, by which grades seven, eight, and nine are organized departmentally as the Junior high school, is in line with progressive practice elsewhere. Already sixty-eight cities have such organizations, and many

more are contemplating this feature. These organizations differ as to the grades included, whether two or three; as to housing, whether in separate building, or with lower grades, or high school proper; and again as to subjects included in the course of study. Some common characteristics appear. After the sixth grade, pupils are allowed some choice among studies, they anticipate some of the work of the high school proper, and they are taught on the departmental plan.

The plan as yet imperfectly developed. In Salt Lake City the organization calls ultimately for three grades, the seventh, eighth, and, as pupils of the two grades below accomplish work which calls for high school credits, the ninth. A good beginning has been made, and the plan merits full development. It seems to the survey, however, that instead of scattering the units of the organization throughout the city it would be better far, both financially and educationally, to bring the pupils of the Junior high school grades together in larger numbers. Since the schools throughout the city are now so crowded that rooms not intended for school use are being utilized as class rooms, it is evident that new buildings must be erected to relieve the congestion. The needed relief should be provided by erecting four or five new buildings expressly for the Junior high school work, leaving existing buildings for the use of grades one to six. This would make better grading possible and also provide larger classes, thus reducing the per capita cost of instruction. It would also remove two grades, the seventh and eighth, from all existing buildings, in itself a gain of no small importance.

The work cannot be properly developed in so many small scattered centers. But enough differentiation can be arranged to meet the varying needs of the children. At present prevocational needs of the children of Salt Lake City are not sufficiently provided for. A choice of German, Latin, or French is open to pupils, and in one center the arithmetic of the eighth grade has a commercial trend; but there is little provision for those non-literary pupils who, though not defective in intellect, are not sufficiently apt in dealing with symbols to get their education chiefly from books. Not only for these but also for another group of boys and girls, normal in every respect but who will inevitably leave school at an early age, courses should be offered which give definite industrial training.

Nature and method of the composition test. The test, which is explained in the following paragraphs from a circular put in the hands of the teachers, was given in grades four to eight inclusive, in the 19 schools selected for the testing work.

COMPOSITION TEST.

1. Each teacher is requested to ask her children to write a composition for her on the following theme:

'Suppose that you have twenty dollars, which you have given to spend. You have five friends, and you decide to spend it in such a manner as will give the most pleasure to each. Tell what you would do or buy for each friend. The amount spent for each friend need not be the same, but the total for the five must be twenty dollars.'

2. The composition should be written with pen and ink on the regular writing paper.

3. After the children are ready for writing, read the subject to them, give them a minute or two to ask questions, and as soon as you are sure that the children understand what they are to do, start them at writing.

4. When the children have finished collect the papers, fasten those for each class together with a clip, and send to the office of the school principal.

No teacher marked her own papers, hence the personal equation probably entered very slightly into the scoring, which was done by the use of the Hillegas scale for measuring the quality of English composition.*

In all there were 3,043 compositions written, representing a sample of slightly more than 16 per cent of the children in the elementary schools of the city.

The results of the test. The results of this test are shown briefly in the following tables and diagram.

In Table No. 18 a complete distribution of scores attained by each grade is shown, together with the median score attained by each grade. From this table it may be seen that the degree of efficiency rises gradually from grade four to grade eight. That is, from this test it appears

*Hillegas, Milo B.—A scale for the Measurement of Quality in English Composition by Young People. Published by Teachers College, Columbia University, 1912.

that the average child in the Salt Lake City schools, during the course of 4 years' training in English composition, may be expected to gain in efficiency the equivalent of two and one-half points on this scale, or at the rate of .6 point per year. According to the Butte Survey* the progress of a child in that city is at the rate of .45.

Samples of average composition. In order that the reader may judge for himself of the quality of the work the schools are doing in composition, the children's papers from the different schools have been looked over and those papers from each grade which received the score nearest median (approximately the average) for the grade have been sorted out. From these the following compositions have been selected as typical illustrations, not of the best or the poorest, but of the average composition from each grade tested. They are presented here exactly as written, spelled, and punctuated in the original, except that proper names have been omitted. * * *

No. 4. GRADE 7B, SCORE 4.74 (WRITTEN BY A BOY 14 YEARS, 3 MONTHS).

One sunny morning in May my five cousins who were on their way to see the fair at Frisco stopped on their way and came to see me. My father gave me twenty dollars to entertain them. I was busy thinking of the best way to do it. I finally decided to go to the Bingham Copper Mines. This was satisfactory to all and taking along a lunch we started off.

When we got there it was noon and everybody was hungry so we opened up the lunch and ate until there was not a crumb left. Next we hired a guid to show us through the mines and what a sight we seen. There were walls of dirt seemingly covered with the yellow mettle. Our guid showed us where the elevators were on which they sent the copper to the top. Next he showed us the donkeys which hauled the dump cart to the elevators. After taking us through all the mines he showed us where the minors lived.

Here our journey ended after each buying a souvenir we departed for home, each one satisfied with the way of spending twenty dollars.

No. 5. GRADE 8B. SCORE 5.85. (WRITTEN BY A BOY, AGE ?)

DEAR J———

Two days ago uncle gave me twenty dollars, to get Christmas presents with. I was on my way down town, to get them, when I saw two ragged little boys. I stopped and said, to them, 'Well, Johnny, what are you going to get for Chistmas.'

'I aint going to get nothing this Christmas, for mama hasn't got any money.' Where do you live. 'Across the street in that wooden house,' answered the boy.

You take this five dollars over to your mamma and then hurry back and I will take you up town. So I took them up town, and got them some warm clothes and then took them to a show. So I spent fifteen dollars on three of them. There was Mother and Father left, so I got father a shaving set which cost three dollars and a half and I got Mother some Hadkerchiefs for a dollar and a half which took all my money. Merry Christmas.

Your old friend,

H———.

On the formal side there are plenty of errors in these papers, in spelling, in punctuation, in sentence formation, etc., and one or two seem rather formal and dry. But in most of them there is evidence of some play of the imagination, and fairly free expression. Most of the vocabularies seem adequate, and in such details these samples seem to indicate that the composition work is fairly well taught. It must be remembered that these are but average compositions, and not compositions selected because of their special merit.

Conclusions and recommendations. It should be said then in conclusion: * * *

4th. From the compositions written there is ample evidence that the excellent aims for English work, as set forth in the printed course of study, are being achieved, and that many of the common errors of teaching the formal and technical aspects of English work are being successfully avoided.

5th. It is recommended that a portion of the time now devoted to formal spelling drill be given over, in the early grades, to the broader work in English, and that by the use of ungraded rooms, smaller classes, and more elastic methods of promotion, the very bright and the very dull pupils be given more adequate attention than is either possible or economical under the present classification. * * *

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*Report of the Survey of the School System of Butte, Montana. Published by the Board of Education, 1914.

The use of standardized tests. A final word may be said about the use of standard tests. First, we desire to commend the use the supervisors and principals have been making of these modern educational tools. Teachers should become familiar with such scale and tests as have been used here, not with how they were made, but with how to use them. The teacher who is able to measure her own product, or to have it measured by the supervisor, will develop confidence in her methods or discover reasons for changing them.

As an instrument in supervision, tests are indispensable. Of course testing can never displace constructive helpful criticism, but standardized tests furnish a rational basis for such criticism, without which the best supervision is handicapped. So far as was observed they are being properly used by the principals and supervisors, but they may even go further in displacing the ordinary form of school examination". (31)

In the Vocational Educational *Survey* of *Richmond, Virginia,* I find the following indicated:

" 'Academic work (approximately half time). English: Language work based on reading, much of the reading to bear upon industries: Composition, dealing with the occupational work of the school, business correspondence, business forms, spelling, and penmanship.'

The printing industry seems to have a somewhat special course in English but others avail themselves of this course also. The following brief outlines will suggest the kinds of topics to be studied and the methods of treatment. The outline is somewhat similar to the Technical Course in English.

1. Grammar and word study: * * *
2. Punctuation: * * *
3. Capitals and small capitals: * * *
4. Division of words: * * *
5. Compound words: * * *
6. Abbreviations and signs: * * *
7. Uses of italics: * * *
8. Proof reading: * * *
9. Preparation of printers copy:" (32)

As to reports from the United States Bureau of Education the following is taken from "A Brief Summary of the Forthcoming Report of the National Joint Committee of the Reorganization of High-School English" (which is being printed at the present time by the United States Bureau of Education). This report shows the point of view of the Committee. Among the eight points as given will be found some essentials to success in teaching high school English, such as (1) a *properly trained teacher*, a *reorganized school system*, etc. The points are as follows:

1. "The college-preparatory function of the high school is a minor one. Hence the *high-school course in English should be organized primarily with reference to basic personal and social needs.* School life that is genuine and hearty is the only satisfactory preparation for either "life" or college.

2. The chief problem of articulation is with the elementary school and can best be solved by regarding *the seventh, eighth, and ninth grades as the first stage of high-school work.*

3. A *varying social background* must now be assumed and provided for. Nevertheless, the chief elements of the English course are universal and may furnish *typical experiences* for all.

4. English is not merely a formal subject, capable of being mastered at a certain point in the curriculum and then dropped. Life and language grow together; hence the *study of English should continue throughout the school period.* Only so much of technique should be taught at any one time as will actually enable pupils to improve their use and understanding of the vernacular.

5. *Language is social* in nature; therefore the study of English should appeal to pupils by reason of actual social use and recognized social value. Composition should be regarded as a

(31) Salt Lake City Survey, pp. 113–146.

(32) U. S. Department of Labor, pp. 287–289.

sincere attempt to communicate ideas, and literature, both classic and modern, should become an expression of the pupil's own interests and ideals and an interpretation of his own experience.

6. The study of English as a *training for efficient work* should be distinguished from the study of it as a preparation for the *wholesome enjoyments of leisure.* This will make possible that *co-operation of all departments* which is essential in establishing good habits of reading, of thought, and of expression.

7. The conducting of a *school paper* and the organization of *literary and dramatic clubs* should be encouraged and directed because of the opportunity they afford for free play for the mind and practice in expression. The spirit of the club—and of the laboratory and the shop as well—should animate the English classroom itself. This is now much hindered in the cities by the *excessive number of pupils* imposed upon the teacher. A second limitation to free, individual effort is found in the *absences of suitable libraries* and reading-rooms. Good English work requires adequate equipment.

8. The *supreme essential* to success in high-school English, however, is neither the course nor the conditions, but *the properly trained teacher.* He should be a professional imbued with the amateur spirit, having good scholarship, mature judgment, rational educational standards, and objective methods of measuring results". (33)

The Report of the Committee of Ten on the Study of English embraced the following: English Language, English Grammar, Composition, Rhetoric and Composition. As stated before in this thesis their verdict was that: "The main direct objects of the teaching of English in schools seem to be two: (1) 'to enable the pupil to understand the expressed thoughts of others and to give expression to thoughts of his own; and (2) to cultivate a taste for reading, to give the pupil some acquaintance with good literature, and to furnish him with the means of extending that acquaintance.' "

Thus it seems, that the fundamental divisions of the English curriculum are the existing conditions of to-day as well as of 1894. The main direct objects to-day also are similar.

In order to *better* ascertain the condition of English Language and Literature in the schools of the United States, two questionnaires were sent out called Questionnaire "A" and Questionnaire "B". Questionnaire "A", which was sent to City Superintendents of Schools, read as follows:

Questionnaire "A".

Under the direction of the Department of English, Graduate School of Education, University of Nebraska, I am gathering data on the Correlation of Vocational and Liberal Education through English Language and Literature for a six-three-three High School curriculum.

I shall greatly appreciate any information you may be able to give me by letter or printed matter which may assist in properly unifying Vocational and Liberal Education through English Language and Literature.

Please indicate:

1. Name of city. 2. Your name. 3. Name of school.

(33) A Brief Summary of the Report, pp. 2–3.

Questions.

I. What preparation do you expect of pupils entering the first year high school (Grade VII) as to:

1. Technical English.
    - a. The extent of their vocabulary?
    - b. Their knowledge of English Grammar?
    - c. Punctuation and capitalization?
    - d. Sentence structure, etc.?
2. Their power of oral and written expression?
3. What readings and studies in English should be accomplished?

II. What should be accomplished in the first year junior high school English (Grade VII) as to:

1. Technical English.
    - a. Errors in speech?
    - b. Grammar?
2. What facts, principles and laws of composition should be learned?
3. What particular things should the pupil be trained to do in oral and written composition?
4. What vocational and cultural readings and studies should be required?

III. What should be the character of the work in English as to:

1. Material used, i. e., exercises or illustrative material?
2. The kinds of subjects for compositions?
3. Kinds of work, i. e., letter-writing, verse writing, book-reviews, essays, debating, etc.?

IV. How do you test the work from month to month:

1. For increase of knowledge?
2. For growth in power of expression?
3. For increase in the development of sensibility?

V. How do you judge of the work at the end of the year:

1. For knowledge of language structure, grammar and the principles of composition?
2. For power of expression, both oral and written?
3. For interest in good books and the ability to read them intelligently?

VI. What is your purpose or aim in the six-three-three high school as to:

1. Teaching English in the junior high school (Grades VII, VIII, IX) as a whole?
2. Teaching English in the senior high school (Grades X, XI, XII) as a whole?
3. What vocational and cultural subject matter (studies and readings) do you use in the senior and junior high school with reference to the correlation of Vocational and Liberal Education through English Language and Literature?

VII. Do you approve of supervised study in English Language and Literature as to:

1. Discovering the capacities and aptitudes of pupils for English?
2. Recognizing individual differences in pupils?

VIII. How far does English Language and Literature in the modern high school supply the needs of adolescents?

IX. Have you a Vocational Bureau in your school? To what extent is English considered, in connection with this bureau?

X. Additional Comments.

P. S.—Please request the head of the Department of English to answer these questions.

To these questions the following replies were given:

To the question I, 1, a. The answers were: "Such as you would expect them to have by careful following of the course of study up to this time"; "Many pupils have a vocabulary of not more than a thousand words, probably"; "I cannot answer. It varies with Nationalities. I do not know that this has been measured"; "See 'Course of Study' ".

To question I, 1, b. One said, "Very limited; less, much less than course of study would seem to indicate; another replied, "Knowledge of Grammar is elementary"; Another said, "Simplest elements"; and one said, "They have a pretty fair knowledge of Technical grammar".

To question I, 1, c. There were various answers. One was, "Uses of capitals, periods, question mark and quotation mark are known. This knowledge, however, is not always put to use"; another said, "Very good for their age"; and still another said, "Ordinary uses of period, comma, and interrogation point and the Elementary uses of capitals".

To question I, 1, d. Two replied, "Simple, compound, and complex sentences"; one said, "Just fair"; another replied, "They know the three kinds of sentences, but use of the complex sentence is limited".

To question I, 2. The answers were various. One was, "Most have had good training in topical recitations, from biography, story telling, and above all in geography". Another said, "Some come from homes rich in supplementary material, and these are rich in ideas and speech, if there has been any sympathetic relation between the elders and the children"; another replied, "Very limited"; still others said, "Varies widely with home environment"; "To speak and write in such a way as to make their meaning clear".

To question I, 3. The replies were as follows: "The aim is shown in the Course of Study. *Some* schools are rich in supplementary material, but *many* are poor. Limitation to a series of reading books, just a little too difficult, has deadly results upon reading habits"; "Longfellow, heroic poems, selected poems of Nature, poems of patriotism, and prose hero stories are used and myths"; "Interpretation of poems and pictures found in their readers, memory gems, short selections of prose and poetry, preferably by local authors, and dealing with local history". One replied, "We are *now* discussing this phase".

To question II, 1, a. The answers were, "Recognition of errors in mates

and as heard outside of the schoolroom in home or street, steadily asked with increasing sensitiveness"; "These should be catalogued and cared for"; "Disagreement of subject and predicate; confusion of adjective and adverb—Forms of plural nouns"; "A beginning is made with the grosser errors".

To question **II**, 1, b. There were various answers. One said, "Strong verbs and use of pronouns, the main subjects of practice"; another said, "The general outlines without the study of fine points, such as infinitive, etc."; and another replied, "We complete the subject of grammar in the last half of the first year. Especial emphasis is placed on the verb".

To question **II**, 2. The replies were as follows: "A broader use of the complex sentence should be acquired. A beginning should be made in paragraphing and paragraph development. Transposition of sentences for the sake of smoothness should be touched. Narration and Description as forms should be learned"; "Develop the paragraph idea. Teach the form of personal business letters, informal notes of invitation, acceptance and declination"; "The mechanics. Then set them to writing. Pupil should be given eyes and sense of arrangement".

To question **II**, 3. One replied, "They should be trained to give short oral stories, descriptions, etc., without notes. This should eliminate some errors of spoken English. In written work they should be trained to write complete sentences. They should be able to write one page stories, and descriptions fairly correct as to paragraphing, spelling, punctuation, and diction"; another said, "Greater readiness in the use of all material. Geography offers the richest field"; another, "Avoidance of *and* and *so* habit in oral and written composition. Place a period at the end of every complete sense thought. Recognition of the distinction between what is a complete sentence, and what is not"; and still another said, "Get facts to them. Arrange them in interesting form".

To question II, 4. Answers were as follows: "Our classes in Commercial English read current magazines, *including advertisements*. Especial attention is given to *System*, and *Saturday Evening Post*. Books, i. e., fiction dealing with business life should be used"; "Whatever interests chiefly"; "At least one good book should be read each month, and a report thereon made".

To question **III**, 1. One replied: "Use 1. Examples of the Text. 2. Original examples of teachers. 3. Illustrations from readers and other texts. 4. The themes of the pupils". Another said, "Exercises and illustrative material should be based on pupils' experience"; another replied, "I can't say".

To question **III**, 2. The answers varied. One replied, "Out of the liveliest experience the children have; with some, it will come from the playground, with others from books and reading"; another wrote, "Subjects for composition should be drawn largely from pupils' experiences, descriptions of pets, vacation trips, home work, etc."; another replied as follows: "I should use wholly concrete subjects at first. Then historical, imaginative, etc."; and still another said, "Dictation for capitalization and punctuation, Reproduction; Narration of incidents, stories, paraphrasing of poems, Biographical sketches of characters in history, Interpretation of pictures and poetry".

To question III, 3. The answers were: "Much letter writing; verse writing if it be spontaneous and natural for the individual; no book reviews further than condensation of story or other subject matter. Great interest can be secured in oral work through discussion. A first-class recitation is always a debate"; "Some work might be done in business and social letter writing. We do this in the second year, however, verse writing and especially essay writing, may well wait. Book reviews, if given, should be brief. Critical judgment is not abundant yet. Debating arouses keen interest. Subjects should be carefully chosen, that facts alone may be dealt with, and theorizing and wrangling may be avoided"; "Original themes dealing with experiences, which are, or should be, a part of the child's life; with events chiefly local, of which the child has, or should have, knowledge. No verse writing, book reviews, or essays are written. No debates required. An oral report in the nature of a summary of a book each month is required."

To question IV, 1. The answers were as follows: "Monthly tests"; "We do not do this successfully"; "Usual way"; "The test at the end of each six week period usually consists of a written examination dealing with the vital parts of the subject matter of the period".

To question IV, 2. One said, "A comparison of written Themes"; another said, "Usual way"; and still another said, "Frequently the examination mentioned under 2 is graded as an exercise in English. Pupils are informed of this and are given time to write with the same care used in preparing themes, also, the themes, from week to week, serve to show this growth".

To question IV, 3. Only two answers were given: 1st, "Usual way"; 2nd, "The selection of books for home reading from a general recommended list indicates this development to a certain extent".

To question V, 1. Replies were as follows: "We give general test"; "Examinations"; "In all subjects where possible, by comparison of early work with last work, early work having been saved for such purpose"; "The final examination and the last few themes, show the use of this knowledge. Questions of fact are covered in the subject matter of this examination".

To question V, 2. These answers were given: "By the teacher's judgment based on a daily record of school performance, for it is assumed that she has memory and sense"; "Can't say"; "Examinations"; "The form of the final examination. When sufficient time is allowed—or rather, when questions are sufficiently short—and the later themes test the power of written expression".

To question V, 3. Three replied as follows: "No formal way"; "Some effort is made to keep track of library lists, and summer reading"; another said, "Home reading is given some credit. A large list of desirable books is offered. The books which the pupils choose are an index to interest and ability".

To question VI, 1. Two answers were given: "To teach, to economize English"; "The aims laid down for various courses are 'To arouse interest in literature for composition. To master the main facts of technical grammar. To appeal to and to stimulate the pupil's interest; to secure correctness; and to establish elementary standards of tests' ".

To question **VI**, 2. Three replied. One said, "Same thing"; another said, "If you cannot guess from the spirit of what has been written above then it is useless to write further". The other said, "To develop ideals of citizenship and patriotism. To develop an individual style and discriminating literary taste, etc."

To question **VI**, 3. One said, "I do not understand this question".

To question **VII**, 1. These replies were given: "Depends upon the Supervisor"; "Yes"; "No"; "Of course"; "The greatest possibilities for supervised study lie in English composition. I see little value in it for the study of literature, except in directing outside reading. If conditions allow special work in reading, much, of course, may be done for the individual".

To question **VII**, 2. Two said, "Yes"; one said, "No"; the others replied, "Of course, it certainly should be helpful in discovering individual differences".

To question **VIII**. One replied as follows: "Danger of too much difficulty in selection used; also danger of making subject too soft to secure so-called interest"; another replied, "Just fairly well"; one said, "To a very limited degree"; and still another said, "Their chief needs are these: Correctness in writing and speaking; a taste for the better forms of literature. I know of no school which meets these needs wholly. All, I think make a marked improvement, especially in writing".

To question **IX**. Two answered, "No"; one replied as follows, "English is considered in connection with nearly every subject and a monthly rating in English is given by all teachers of other subjects than English"; another replied, "Our vocational work so far has been such as the conventional courses in commerce, manual training, normal training, etc."

To Additional Comments, there were no replies.

As a partial survey to Questionnaire "A" I find there were very few "Junior High Schools" reported. Most of the superintendents reported "No Junior High Schools" but sent "Courses of Study" from which certain deductions could be made which will be stated in the final summary. In the list sent out, I find in the returns the following junior high schools mentioned: "Binford Junior High School", Richmond, Virginia; "Detroit Junior High School", Detroit, Michigan; "Washington Junior High School", Rochester, New York; "Junior Course", Hope Street High School (a small class), Providence, Rhode Island; "Prevocational and Junior High School", Lincoln, Nebraska; "The Intermediate Schools" (VII-VIII-IX Grades) of Berkeley, California, are really Junior High Schools, only a difference of name exists. I find in my research work that there are probably about one hundred "Junior High Schools", *many* saying they are preparing the way for this kind of school.

To the questions the City Superintendents from the following cities replied:

Ann Arbor, Michigan.
Atlanta, Georgia.
Berkeley, California.
Denver, Colorado.
Detroit, Michigan.
Des Moines, Iowa.
Hampton, Virginia.
Kansas City, Missouri.

Kansas City, Kansas.
Lincoln, Nebraska.
Minneapolis, Minnesota.
Muskogee, Oklahoma.
Nashville, Tennessee.
Omaha, Nebraska.
Portland, Oregon.
Providence, Rhode Island.
Rockford, Illinois.
Richmond, Virginia.
Spokane, Washington.
Rochester, New York.
Topeka, Kansas.
Tuskegee Institute, Alabama.
Washington, District of Columbia.
Winona, Minnesota.

A list of some of the "Junior High Schools", or "Intermediate Schools" that I found in my research work, besides those just mentioned are as follows:

Boise, Idaho.
Dayton, Ohio.
Decatur, Illinois.
Duluth, Minnesota.
Evansville, Indiana.
Grand Rapids, Michigan.
Houston, Texas.
Kalamazoo, Michigan.
Kansas City, Kansas.
Los Angeles, California.
Madison, Wisconsin.
Oakland, California.
Ogden, Utah.
Pasadena, California.
Quincy, Illinois.
Richmond, Indiana.
Salt Lake City, Utah.
Topeka, Kansas.

There was apparently such a similarity in the answers to Questionnaire "A" that there is little need of a summary. The greatest defect was shown as regards Vocational Subject Matter, and the development of the sensibilities. From the course of study sent of the Berkeley, California, "Intermediate Schools" (Grade VII–VIII–IX) I find that these three years of English take two definite forms: Structural English, or Language Study (Grammar, Spelling and Composition); and Cultural English, or Reading and Literature. The grades are designated as Low Seventh, High Seventh, etc.

Questionnaire "B"

In order to learn whether English is well taught from the business point of view and how to remedy it, if not so taught, a form of questions called Questionnaire "B" was sent out to *Commercial Clubs*. This was done chiefly, because the Commercial Clubs recommend pupils for vocational work and there is a somewhat general complaint among business peoples as to the inability of pupils so recommended to use English accurately and fluently. The Questionnaire read as follows:

Questionnaire "B".

I. What is the Attitude of Employers of Commercial or Vocational Help towards English Language and Literature as to:

1. Whether the pupils' *inability* to use the English language effectively in business is not a defect?
2. Whether English wi l yield the boy or girl a social return?
3. What a business man has a right to expect from a high school graduate with reference to English?

4. Whether English as given in the high school is inefficient? How remedy it?
5. What constitutes good "Business English"?
6. Whether *both* a vocationally trained child and a culturally trained one should have a minimum amount of vocational and cultural training in English Language and Literature?
7. Whether the educational requirements for employment certificates of children should show that they have an average ability to read, write, and speak English?
8. Additional Comments.

The replies were as follows:

To question I, 1. There were various answers, five said, "Yes"; six, "Decidedly so"; all of the others considered it a very serious defect.

To question I, 2. Seven replied, "Yes"; others said, "It will"; while still others said, "Unquestionably so"; the rest replied as follows: "In an English speaking nation, what could be of greater advantage than to know one's own language"? "Mastery of English fundamentals, is the first and broadest vocational subject, and wages depend on this as directly as on any other vocational accomplishment".

To question I, 3. Seven answered, "Ability to speak, write, and spell the English language correctly"; other replies were, "Correct response to employer, and customer, and correct usage of English in correspondence"; "A high school graduate should be able to speak, write, and punctuate with facility. It is absolutely essential, for the successful selling or promoting of his own, or the other man's service or goods".

To question I, 4. There was a great difference of opinions. The majority agreeing that it is inefficient, as many high school graduates are poor spellers, and know very little about how to construct a sentence correctly, or even paragraph correctly. As to the remedy, some of the replies were: "Too much attention paid to Literary English, without special emphasis, on Business English"; "Better equipped instructors at higher salaries"; "The solution is up to the University and the teacher".

To question I, 5. The replies were as follows: Four referred to question 3. Others said, "Good Business English is not different from any other kind of good English"; "A good background in English grammar, literature and composition, with proper emphasis on letter-writing, paragraphing, punctuation, and spelling are necessary"; "Good vocabulary, simplicity, directness, clearness".

To question I, 6. The majority answered "Yes", and others said, "In both cases"; other replies were as follows: "Not a *minimum*, but a *maximum* amount of training in the English language"; "A vocationally trained child should have a maximum amount of vocational, and cultural training in English literature"; "By all means, combination of the two, most valuable"; "Business men do not see the need for any great difference between the training vocationally of children, and the culturally trained, for they think that all should have good command of the *common tools of language* including ability to write a clear, direct, simple business letter, and the habit of reading

general literature and appreciating it. It is just as good for the child vocationally trained, as the one culturally trained".

To question I, 7. Nearly all replied "Yes"; "By all means". In addition to these one said, "A certificate should imply, that he has an average ability to read, write, and speak English correctly".

To question I, 8. Additional Comments.—The few comments are as follows: "I do not think the average business man, unless he has given special consideration to these questions, is qualified to pass an opinion, worthy of much consideration".—(St. Paul, Minnesota.)

"The experience of nearly all *mechanics* is, that they were not taught enough *mathematics*, or the right kind. Then, they regret their inability to express themselves, either on paper, or in speech".—(Sioux City, Iowa.)

"If the public high schools placed greater stress on a thorough training in English language and literature, it would prove of much greater benefit, at least to the student who enters the business world, than the study of Latin and Greek, or higher mathematics. Because a thorough training in English would pave the way for further development in later life and create a desire for learning, which too often terminates, when the student leaves school. The answers given to your questions are, of course, merely a matter of personal opinion, based upon observation of associates in the business world".—(Oakland, California.)

"Please send me a copy of your conclusions".—(Little Rock, Arkansas.)

"More direction in practical teaching at the cost of (by elimination) some departmental instruction which is valueless (practically) to students in after life".—(Rockford, Illinois.)

"Such changes must be made in our high curriculums that will give to the employer graduates that have at least the rudiments of reading, writing and to speak the English as it should be, with a heavy emphasis upon spelling, together with not so much a vocational training, as an ability to do things correctly and with an underlying mind foundation that permits them to grasp ordinary business principles".—(Sandusky, Ohio.)

"As a former high school instructor, especially in 'Commercial Correspondence', I would say that the poor English students turned out from the high school are due not from a lack of facilities but from lack of teaching ability and method. It can be improved greatly. Actual work and less rules, especially rules that they will never apply in actual practice, would greatly help this movement for better English".—(Elgin, Illinois.)

"This is my personal opinion, and of course can be greatly enlarged. I am answering these questions with the understanding that the boy or girl expects to enter a business office. English training is not so essential for the boy or girl who is to do manual labor".—(Denver, Colorado.)

"I find that some merchants do not seem to take into consideration the ability of their clerks to speak and write English correctly. The reason for this can be easily explained. They never received such training themselves and are not progressive enough to serve the best trade. The merchants who are abreast of the times, progressive, and alert, are also anxious that their clerks make a good impression upon their trade and in order to do this they

realize that the clerk must be able to converse in good English".—(Kearney, Nebraska.)

The letter from the Cincinnati Chamber of Commerce I quote in full, as it seems very much to the point:

"1. Business men regard inability to use the English language, together with inability to figure accurately, as the greatest single defect in our American education.

2. Mastery of English fundamentals is the first and broadest vocational subject, and wages depend on this as directly as on any other vocational accomplishment.

3 and 4. High school English partly remedies the defects of the grade schools in the mastery of the tools of language, and markedly increases the general intelligence. Many leading houses are trying to make it a rule to employ only high school graduates. Yet the high school graduate needs still serious training on the fundamentals of English.

5. Good "Business English" first of all requires ability to spell near the 100% point the list of words commonly used in letter writing, a habit of correctness (grammatical) in speaking and in writing letters, ability to punctuate intelligently, and power to write a letter in simple, direct, plain language, with a certain human quality that will win the customer. But business men feel these ought to be mastered by the end of the 8th grade, or in the first year in the high school, and students who go to the later years of the high school ought to have the broad intelligence that general cultural reading develops, and also some knowledge of the practical psychology of sales letter writing, advertising and personal salesmanship, with good training in talking well.

6. Business men do not see the need for any great differentiation between the training of vocationally trained children and culturally trained, for they think that all should have good command of the "common tools of language", including ability to write a clear, direct, simple business letter, and the habit of reading general literature and appreciating it. It is just as good for the child vocationally trained as the one culturally trained.

7. Business men have thought very little about certificates and the like, but would naturally be inclined to consider it an uncommonly good idea if school pupils might come to them with some evidence of standard command of English, or some measure of ability in which they would have confidence, such as an outside test.

I would be very glad to learn the results of your study.

Very truly yours,

C. R. Bebble,

Manager, Civic and Industrial Department".

To these questions the following clubs replied:

Association of Commerce: St. Paul, Minnesota.

Chamber of Commerce: Roanoke, Virginia.

Chamber of Commerce: Rockford, Illinois.

Chamber of Commerce: Council Bluffs, Iowa.

Cincinnati Chamber of Commerce: Cincinnati, Ohio.

Columbia Chamber of Commerce: Columbia, South Carolina.

Commercial Club: Elgin, Illinois.

Commercial Club: Sioux City, Iowa.

Commercial Club: Little Rock, Arkansas.

Commercial Club: Fargo, North Dakota.

Denver Civic and Commercial Association: Denver, Colorado.

Hannibal Commercial Club: Hannibal, Missouri.

Jackson Chamber of Commerce: Jackson, Michigan.

Kearney Commercial Club: Kearney, Nebraska.

Los Angeles Chamber of Commerce: Los Angeles, California.

Oakland Chamber of Commerce: Oakland, California.

Philadelphia Chamber of Commerce: Philadelphia, Pennsylvania.

Sandusky Federated Commercial Club: Sandusky, Ohio.

Seattle Chamber of Commerce: Seattle, Washington.

Washington Chamber of Commerce: Washington, District of Columbia.

A summary of Questionnaire "B" may be stated as follows:

Questionnaire "B" reveals conditions with regard to Business English that calls for immediate reform for these reasons:

The pupil's inability to use the English language effectively in business is considered a very serious defect because the proper use of English will yield him an economic and a social return. A high school pupil should be able to speak and write correctly and with facility. It is essential for the successful selling or promoting of his own or the other man's service or goods. He should possess a vocabulary which enables him to express his thoughts forcefully and efficiently. The English as given in the high school is extremely inefficient. Some of the causes given for this are the need of:

"Better and more specific text-books; better equipped instructors at higher salary; a lack of appreciation on the part of the pupil of the necessity of such training, and last but not least the "fault lies with *what is* taught or the *method* of teaching for the results are not happy".

Good "Business" English should enable a pupil to express himself in such a way that he may be understood where various shades of meaning might place a different phase upon the different business transactions. A vocationally trained pupil and a culturally trained one should have a minimum amount of vocational and cultural training in English Language and Literature, as a combination of the two are very valuable in order to make him a well developed person. He should have the ability to read, write and speak *English* efficiently before he secures an employment certificate, for in an *English speaking nation*, what is of greater worth than to know one's *own* language?

In the Outline for Vocational Guidance through English Composition some of the themes mentioned were: Vocational Ethics; Social Ethics; and Civic Ethics. These grade themes were for the high school pupils. As there

is a close relation, in many respects, between what we may call "High School Ethics" and "College Ethics", I cite the following on "College Ethics":

"A refreshing series of ethical waves have recently swept over our country, resulting in a purging of the commercial, political and social atmosphere, creating a new type of moral sense; the wording of this theme suggests, however, that the crusade against existing evils has penetrated less deeply into collegiate circles than into the arena of the business world. The phrase 'college ethics', seems to imply that the man so fortunate as to be registered in a college, may be governed by ethical law unlike that outside the classic halls of learning, that the Golden Rule does not apply to the gownsmen in the same way as to the townsmen. * * * A teacher's power is infinitely more in what he *is*, than what he teaches. 'How can I hear what you *say*', said Emerson, 'when what you *are* is continually thundering in my ears?' It is this contact of student life with that of the faculty that counts for more than all else in the *morals* of our institutions. Really the strongest lessons that we teach are the lessons we do not teach, but those that emanate from our personality. * * * History is replete with examples of such teachers, among them Thomas Arnold of Rugby stands pre-eminently; the secret of Arnold's marvelous power lay not in his superior academic training, but in the fact that his heart throbbed with greatness and goodness which reached out and touched and moulded the lives of his boys, whose sports and studies he shared. Mary Lyon of Mount Holyoke, by her consistent life, ever held before her young women the ideals of a fine, noble womanhood; so completely were these ideals ingrained in the lives of these students that they reflected them everywhere they went in after life. It is this subtle influence of heart upon heart, and soul upon soul that counts for ethics in the college halls, without which all formal instruction is worthless. Such has been the influence of Aristotle, Plato, Socrates, Aquinas, Erasmus, Savonarola, Pestalozzi, Arnold, Mary Lyon and a galaxy of others who have lived and taught down through the ages. With such teachers, the ethical life of our colleges will revive and send out such a moral force as will eliminate the evils of the commercial, political and social world against which legislation is now directed". (13)

I. What Some Practical Workers say about English.

1. The teachers of the Horace Mann School write as follows:

"The study of English naturally occupies an important place in the school program—Regarding it as the most efficient means of culture at our command, we make it the 'core', as Dr. Nicholas Murray Butler styles it, of our curriculum, devoting more time to it than to any other subject, and considering it the chief standard for measuring the progress and ability of our pupils.

Our aim is the obvious one—to train the children to use their mother-tongue more effectively in speaking and writing, and to gain some knowledge and appreciation of its literature. In schoolroom practice the subject groups itself as follows:

1. Reading and Literature.
2. Composition.
3. Language Work and Grammar". (41)

2. Hall in Adolescence and Literature says:

"I am persuaded that Quintillian was right when he declared that the simple reading of great works, such as national epics 'will contribute more to the unfolding of students than all the treatises of all the rhetoricians that ever wrote.' At the dawn of adolescence I am convinced that there is nothing more wholesome for the material of English study than that of the early mythic period in Western Europe. I refer to the literature of the Arthuriad and the Sangrail, the stories of Parsifal, Tristram, Isolde, Galahad, Gawain, Geraint, Siegfried, Brunhilde, Roland, the Cid, Orlando, Lancelot, Tannhauser, Beowulf, Lohengrin, Robin Hood, and Rolando. This material is more or less closely connected in itself, although falling into large groups. Much of it bottoms on the Nibelungen and is connected with the old Teutonic mythology running back to the gods of Asgard. We have here a vast body of ethical material, characters that are almost colossal in their proportions, incidents thrilling and dramatic to a degree that stirs the blood and thrills the nerves. It is a quarry where Chaucer, Shakespeare, Spencer, Scott, Tennyson, Ibsen, and scores of artists in various lines have found subject-matter. The value of this material makes it almost Biblical for the early and middle teens, and is increased, from whatever point

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(13) Fordyce, pp. 71–79.

(41) Teacher's College Record, p. 143.

of view we scrutinize it, for this purpose. In a sense, it is a kind of New Testament of classical myths. * * * Morals and ethics, which are never so inseparable as at this period, are here found in normal union. * * *

This material educates the *heart* at an age when *sentiment* is predominant. * * * Hero worship is developed by a role of noble deeds, a castle album of portraits of heroes, the reading together of heroic books, the offering of ranks in the peerage, and the sacred honor of the perilous for athletic, scholarly, or self-sacrificing attainments.

Some would measure the progress of culture by the work of reinterpreting on even higher planes the mystic tradition of a race, and how this is done for youth is a good criterion of pedagogic progress.

This spirit is organized in and its fitness shown in the growth and success of the Knights of King Arthur, an unique order of Christian knighthood for boys,[1] based upon the romantic hero-loving, play-constructing, and imaginative instincts which ripen at about fourteen. Its purpose is to bring back to the world, and especially to its youth, the spirit of chivalry, courtesy, deference to womanhood, recognition of the *noblesse oblige* and Christian daring of that kingdom of knightliness which King Arthur promised that he would bring back when he returned from Avalon. 'In this order he appears again.' It is found in the model of a college Greek letter fraternity, with satisfaction for the love of ritual, mystery, and parade."

And again he says:

"By general consent, both high school and college youth in this country are in an advanced stage of degeneration in the command of this the world's greatest organ of the intellect, and that despite the fact that the study of English often continues from primary into college grades, that no topic counts for more, and that marked deficiencies here often debars from all other courses. Every careful study of the subject for nearly twenty years shows deterioration, and Professor Shurman, of Nebraska, thinks it now worse than at any time for forty years.

Such a comprehensive fact must have many causes:

I. One of these is the excessive time given to other languages just at the psychological period of greatest linguistic plasticity and capacity for growth.

II. The second cause of this degeneration is the subordination of literature and content to language study. Grammar arises in the old age of language.

III. It is hard and, in the history of the race, a late change to receive language through the eye which reads instead of through the ear which hears.

IV. The fourth cause of degeneration of school English is the growing preponderance of concrete words for designating things of sense and physical acts, over the higher element of language that names and deals with concepts, ideas, and non-material things.

The first result of this is that the modern school child is more and more mentally helpless without objects of sense." (17)

3. Margaret Sherwood, assistant Professor of English Literature in Wellesley College, Massachusetts, since 1912, writes that:

"The great meanings of literature should be taught, not dogmatically, but with reverent effort to interpret, to become aware of many kinds of insight into the mysteries of existence, to let life grow great in finding how different thinkers, searchers for the light, struggled, won, or failed. That large reading of human life and experience that shows us growth achieved, perhaps, through failure, doubt, despair, must be ours. While we may not always share the conclusion, we are wiser for sharing the struggle; the aspirations of many an one with whose convictions we should not agree may prove the truest stimulus; all is safe so long as the great issues of life are conceived as spiritual issues. * * *

It is frankly for its civilizing power that we need this study, not for remote questions of scholarship involving intellectual gymnastics. The highest type of literature, the most imaginative, the most idealistic, should be brought to bear upon life; the young should know their Carlyle and their Ruskin, their Browning and their Keats, their Shakespeare, Bishop Berkeley and Sir Thomas Browne, as they now know brake and lever, pulley and piston, and the wriggling of the amoeba under the microscope. They should be taught that: "A good book is the precious

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[1](Described in the Boy Problem, by its founder, William B. Forbush. Chicago, 1901, p. 91.)

(17) Hall, pp. 442, 445, 456.

life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life.' * * * We need to teach the message, the supreme importance of literature as soul revelation, with less of the outer covering, more of the divine intent, that the young may be made to feel the impact of the intellectual and spiritual past experience of the race as expressed in terms of beauty." (37)

4. Aristotle says of:

"The *Origin* and *Development* of *Poetry*, Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of 'Harmony' and Rhythm.

Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.

Poetry in *general* seems to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures; and through imitation he learns his earliest lessons; and no less universal is the pleasure felt in things imitated. * * *

Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitude, till their rude improvisations gave birth to Poetry." (1)

5. James F. Hosic, Head of Department of English, Chicago Teachers College, informs us that:

"An outline of *English* to guide the teachers of a school is, in a sense, a *necessary evil* * * *. But English as a subject of study does not lend itself readily or happily to definite outlining. ** * The word English has come to signify a group of studies called language, composition, word study, reading, literature, grammar, and even penmanship. For clearness it is worth while to observe that only *four* distinct but related activities are involved: hearing, speaking, reading, and writing English. The essential purpose of these studies, moreover, is only twofold: to become able to express yourself and to understand others". (19)

6. The *Joint Committee* informs us that:

1. "Training in composition is of equal importance with the study of literature, and should have an equal allowance of time. Composition work should find place in every year of the school course.

2. Subjects for compositions should be drawn from the pupil's life and experience. To base theme work mainly upon literature studies leads pupils to think of composition as a purely academic exercise, bearing little relation to life.

3. Oral work should be conducted in intimate relations with written work, and ordinarily the best results will follow when both are taught by the same teacher.

4. Theory and practice should go hand in hand. The principles of grammar and rhetoric should be taught at the time and to the extent that they are aids to expression.

5. If examinations are given, they should be framed as to be a test of power rather than of memory.

The general purpose of teaching oral expression in the schools is to make possible in the lives of the people an accurate, forceful living speech which shall be adequate for ordinary intercourse and capable of expressing the thoughts and emotions of men and women in other relations of life. Recognizing the fact that the impulses to converse, to sing, to narrate, to picture, and to portray (mimic and dramatize) are racial traits of long standing, and that the ability to be effective and interesting in these forms of expression is of enduring social importance, it becomes the task of the teacher to provide incentive and occasion for the normal exercise of these impulses, and to free the channels of expression by establishing right habits of thought and by developing the organs of speech. It is likewise natural for men to enjoy in others excellence and skill in speech and portrayal, and the cultivation of the auditory taste and the dramatic sense enhances

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(37) Sherwood, pp. 888, 889.

(1) Aristotle, pp. 1, 15, 17.

(19) Hosic, pp. 4–7.

the enjoyment of these forms of art. Such enjoyment it is the privilege and function of the school to promote.

The essential object of the literature work of the 7th, 8th, and 9th years is so to appeal to the developing sensibilities of early adolescence as to lead to eager and appreciative reading of books of as high an order as is possible for the given individual, to the end of both present and future development of his moral, emotional, æsthetic, and mental nature. To this general purpose, stated somewhat more in detail in the first three paragraphs below, all other purposes must be secondary". (33)

7. Percival Chubb in "Teaching of English" quotes Sainte-Beuve as follows:

"I hold very little to literary opinions. Literary opinions occupy very little place in my life and thoughts. What does occupy me seriously is life itself and the object of it. Chubb further says: This is cited by a disciple, Matthew Arnold,who takes the *same attitude* holding that poetry, Literature generally, is to be appraised according to its soundness as a criticism of life. And these two men are above suspicion on literary grounds; both had an exquisite sense of the beauty of literary art and of the excellences of style. Let us too, then use Literature in this spirit to aid our young men and women to interpret life, to see life, to respond to the spectacle and drama of life. * * *

In prescribing the literature that is to be read during the High School period, we must allow several factors to count. These may be ranged under two main divisions: first, the characteristics, the needs, and the interests of the adolescent period; and secondly, the vocational and social demands made upon High School education. The two requirements must be kept in mind: General culture, or education for a typical, ideal manhood and womanhood; and preparation to meet the actual demands of life and a specific kind of social environment. Education cannot simply be for power and for general culture; it must likewise be a novitiate for life, and must clear an opening into the vocations. The very important facts must be faced that the overwhelming majority of High School graduates conclude their academic education when they graduate; and yet that large numbers pass from the High School into the professional and technical schools, omitting college training. Most of them go forth into the shops of the world to labor severally according to gifts and opportunities; some into a technical institute to serve as an apprenticeship in a selected calling; others, into college. The High School should, therefore, enable them to discover their gifts, and should have emphasized their cultivation with an outlook toward the vocation for which they fit. The public expects as much; and from the American point of view, rightly so. A vast amount of time is being wasted in collegiate education upon unpropitious material that needs other methods of treatment.

The High School course in English, therefore, must be framed to subserve this double preparation: it must aid in the preparation for social and personal life,—that is, for manhood and womanhood and citizenship; it must also aid in the choice of, and advance toward, a vocation. Incidentally it must dovetail into the higher institutions of learning and craftsmanship, academic and professional. Incidentally, we say, because these institutions have no peculiar demands to make on the High School other than those which these schools should make for themselves,—namely, that the work they undertake to do shall be well done. Of these two general purposes, that of *general culture* must be the controlling one. We have many types of character to keep in mind and to develop. All we can do is to allow free play of these considerations upon the problem of selection." (8)

8. Hampton Institute, Virginia, in its Academic-Normal Courses in English uses the following:

"The aim of the English course is to develop in pupils the ability to use the mother tongue in both oral and written speech with clearness, correctness, and facility. To secure this end, a progressive line of reading, oral and written composition, and grammar is carried on throughout the course.

During the first year, the work consists of reproduction exercises, letter writing, and short oral and written compositions based on personal experiences, the work of other lessons, the trades, the occupations, and the activities of school life.

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(33) Joint Committee. (Report being printed.)

(8) Chubb, pp. 237–241.

The technical grammar in this year includes a detailed study of all the parts of speech. Common errors receive special attention.

The work of the second year completes the study of technical grammar, and here again the emphasis is laid on the practical side of grammar; but composition—with special attention to oral composition on trade subjects, the writing of both friendly and business letters, and long and short themes on interesting subjects—is still the core of the work.

The third year continues the effort to apply the rules of grammar to the problems of the student's own language. Oral expression has a good share of the time, and argumentation is emphasized by having frequent class debates. The written composition illustrates as far as possible, the three forms of writing—exposition, narration, and description.

In the fourth year rhetoric is planned to give the mature subject more of the theory of the English language, more practice in its use as governed by good style, and a wider acquaintance with the best authors. One period a week will be given to a study of etymology.

The work in oral composition is made as practical and *personal* as possible throughout the course. The Trade School and Agricultural Department furnish lists of subjects suggested by their work, and these give an endless variety of topics for short oral expositions.

The reading is carefully planned. Not only does the student purchase one book for reading each year—the nucleus of his future library—but he also has access to a great many other volumes. Some of these latter are read in their entirety in class; others are read in part and the pupil has an opportunity of finishing them out of school hours.

The first-year list includes: Around the World in the Sloop Spray, Dicken's Christmas Carol, Heroic Ballads, Hyde's Speaker, Lincoln's Speeches, Man Without a Country, Moore's Life of Columbus and Life of Lincoln, The Story of the Chosen People, Scudder's Washington, Snow Bound, Two Years Before the Mast, Birds and Bees, Dole's American Citizen, England's Story, Miles Standish, The Last of the Mohicans, Hero Stories, Scottish Chiefs, The Ship of State, The Sketch Book, Lamb's Tales from Shakespeare, Seawell's Twelve Naval Captains, The Great Stone Face, etc.

The second-year list: Braddock's Defeat, A Bunch of Herbs, The Cable Book, David Copperfield, The Life of Frederick Douglas, The Future of the American Negro, Grandfather's Chair, Hiawatha's Hunting of the Bear, Ivanhoe, The Lanier Book, A Message to Garcia, Munger's on the Threshold, The Page Book, The Roosevelt Book, Self-Culture, Stories of the Old Dominion, Tales of a Wayside Inn, Paul Revere's Ride and Other Poems, Twice-Told Tales, The Spy, Franklin's Autobiography, Holmes's Poems, Peasant and Prince, Plutarch's Lives, Tales of the White Hills, Westward Ho!, The Van Dyke Book, etc.

The third-year list: Julius Cæsar, Hamlet, Southey's Life of Nelson, The Merchant of Venice, King Lear, A Tale of Two Cities, Tales of a Grandfather, The Talisman, Quentin Durward, Self-Cultivation in English, Silas Marner, Southern Prose and Poetry, The Toilers of the Sea, Burke's Conciliation, The Cambridge Book of Poetry, British Authors, Bacon's Essays, Selections from Tennyson, Carlyle's Essay on Burns, etc.

The literature used in the fourth year illustrates the principles of rhetoric. The Huntington Memorial Library is well supplied with standard literature, which is available for use in academic classes.

The memorizing of certain selections is required in every year; and every student owns a book of quotations compiled by the department. Students are also furnished with a book list for use in the selection of general reading. Every effort is made, through the use of material suited to the student's capacity, to interest him in reading and to develop a taste for good books."

II. Some of the various views held as to Vocational Guidance and Vocational Education in the Secondary Schools.

1. E. P. Cubberly, of Leland Stanford Junior University, informs us as follows:

"Starting originally as an outgrowth of and a slight variation from the Old Latin school and the academy, with a limited curriculum, and with its right to existence questioned in the courts in almost every state north of the Ohio and Potomac and east of the Mississippi, the public high school has gradually been accepted by our people and has been established as one of the most important institutions of our democratic society. Unlike the European secondary school,

our secondary public-school system is one 'of the people and for the people', and the best interests of our democratic life demand that we always keep it so. * * *

The past sixteen years have witnessed great changes and very significant changes in every feature of our national life. We live in a new world, and the need for new and larger knowledge to aid us in understanding and coping with the new conditions are very apparent. 'The development of secondary schools since 1890, and particularly since 1900 has every where been remarkable'. * * * The secondary school, if it is to realize its highest educational purpose, should preeminently be a place for the testing of capacity, the development of tastes, and the opening up of *vocational* opportunities of many kinds. * * * Let me interpret both vocational and liberal culture in a rather broad and liberal way. What constitutes vocational education has been defined differently by different men. Some would restrict the meaning of the term to industrial training only, but as I conceive vocational education the term should mean something much broader.

The whole question of what liberal and what vocational studies are can be defined only in terms of individuals. What is vocational for one is liberal for another. The study of chemistry, for example, which is usually classified with the technical—vocational group, and is so for the future chemist or engineer, is broadly liberal when pursued by the classical student. The same is true of geology, biology, economic or modern industrial history. Conversely, courses as literature, world history, economics, and the life and literature of Greece and Rome would be liberal studies to the technical or the scientific student.

That the present trend toward vocational education—technical, commercial, agricultural, domestic, and even vocational in the narrower sense—will undoubtedly face a more general acceptance of new definitions of what constitutes liberal culture can hardly be doubted, but that it will do aught to decrease the number, either actual or proportional, of persons possessed of a good sound education may well be doubted". (9)

2. G. W. Gayler, Superintendent of Schools, Canton, Illinois, as to Vocational Guidance says:

"Four years ago one hundred and fifty-nine eighth grade pupils in our schools were asked among other things to give their choice of a life work. In classifying and summarizing the answers we found there were thirty-seven different occupations mentioned. * * *

This study, extending over a period of four years and as yet incomplete, seems to point to several conclusions. First, a large percentage of adolescent boys and girls do not definitely decide upon their life work until late in the high school course, perhaps often not until the course is completed. Secondly, a large percentage of these students vacillate, now choosing one thing and now another, influenced often by the most interesting thing at the time the choice is made, perhaps influenced by the personality of a popular teacher, or by the subject of study with which the mind is filled at that particular time. Thirdly, there is a greater school life expectancy for those who remain constant in choice than for those who change. * * *

I am fully convinced from the study I have made that the kind of *guidance* we need in our schools today is that which will lead the boys and girls into higher grades of school work and the advice they need most is that which will cause them to remain longer in school. * * *

The pupils should be encouraged to create, cherish, and foster ideals. No one thing has more effect on the future life of the children than this. The teacher, like Agnes in David Copperfield, should always be pointing the way upward. This is the best thing the teacher can do. In my own life nothing has helped guide me so much as the ideals formed by contrast with men whom I admired, and by reading biographies of great men. Ideals presented in great selections of literature have inspiration for the student if properly presented by the teacher. Talks by the teacher, principal or superintendent on the value of education, financial and cultural, given to the school as a whole, or to individuals, discussions concerning different vocations and opportunities will help pupils to understand the value of the school to them, and the aid which it attempts to give each student. Finally, the question of vocational guidance in so far as the high school ought to deal with it, is concerned with the abridgement and enrichment of the course of study. The course of study must be vitalized. It must touch life at more points. It must appear worth while to boys and girls. Vocational guidance has to do with every subject of study and every

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(9) Cubberly, pp. 454–465.

recitation. It is not a new subject to be brought into the course. It must be handled not by a new teacher added to the corps. It should vitalize every subject and every lesson. * * *

Vocational guidance has to do with the *kind of work* offered in the school, with the *way work is done* in schools, with the inspiration breathed by the teacher into her class, with the advice which she gives when the boy comes to her with his problems. Every teacher should be a counsellor. Every teacher must be interested in boys and girls, far more in these than in Latin, or history or science or literature alone or any subject whatever. * * *

In conclusion let me say then, that there is a place in high school for vocational guidance. We ought to have more of it, but it should come in largely through the regular work and in many places, rather than in one place through one teacher teaching a particular subject. *Every subject, every lesson* has in it great possibilities. Every teacher is and must be a counsellor and guide of youth". (16)

3. Frederick G. Bonser of Columbia University says that:

"*Courts* even interpret constitutions as placing property rights above human rights. Seven of our states exempt children entirely from most of the restrictions on child labor in the canning industries on the ground that these industries deal with perishable materials—thus setting a higher value on sweet corn, tomatoes and beans than upon child life and its rights to natural growth!

Ten states permit children under fourteen to work in factories and workshops. Eight states still let boys of twelve work in mines. Thirty-five states do not have the protection of the eight hour day for their working children. Although given expression over half a century ago in England, Mrs. Browning's 'Cry of the Children' is charged with as much meaning and need for response in America today, many children—

'* * * are weeping in the playtime of the others,
In the country of the free * * *

They know the grief of man without its wisdom;
They sink in man's despair without its calm;
Are slaves without the liberty of Christdom;
Are martyrs by the pang without the palm.'

And to those who know details of shop life, and of the home life in the thirteen thousand tenement houses in New York City licensed for the making and finishing of clothing where the labor of all the members of the family can be utilized without reference to age or factory law, Thomas Hood's 'Song of the Shirt' chants a message as true for us to-day as it was a century ago in the land across the sea. Women, men, and children as well, here:

'* * * Stitch-stitch-stitch,
In poverty, hunger and dirt,
Sewing at once with a double thread,
A shroud as well as a shirt.'

* * * * * * * * * * * * * * *

In seeking for this common denominator of experience in establishing common ideals, I submit that the same great appeals made to men and women of culture by the best products of man's creative genius are universal. The same masterpieces of literature, art, and music which stimulate appreciation, aspiration, and deeds of service among men and women who practice law, medicine and theology appeal just as strongly to men and women who practice in woodwork, metals, or textiles when these masterpieces are presented to them aright. When dramas or concerts of a high order are offered in the New Theatre, or the Metropolitan Opera House, or in the parks especially to the people of industrial and commercial vocations, our newspaper editors manifest surprise that these people are so appreciative, and so uplifted. It would only be surprising if they were not. The distribution of human nature in its fundamental elements is democratic.

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(16) Gayler, pp. 161–166.

Securing a point of contact for the working man with the products of genius other than that which is mechanical seems to be one of the great difficulties. This difficulty certainly lies partly in the deplorably low and insufficient ideals and methods in the selecting and teaching of masterpieces in literature, art, music, and history in the public schools. The narrowness in selection and the academic method of instruction both contribute to the sad fact that these subjects often fail entirely to awaken any appreciative response in the boys and girls to whom they are taught. The literature, art, and music do not all need to be about industrial activities to reach the life interests of the individual workers. They too have the problems and fears and hopes that find comfort in the expressions of the best thoughts and feelings of the master poets, artists, and musicians. Man must have an anchorage in something of permanent worth to which he may relate the efforts of his daily life. 'Man's reach should exceed his grasp', said Browning's Del Sarto. It is perspective, character, idealism, appreciation of higher possibilities that all men need to make them rise to realization of their fullest capacities. 'The hand can never execute anything higher than the character can inspire,' said Emerson.

Our workingman's character is our concern quite as much as the cunning of his hand. To develop this attitude of mind that will give the man an appreciation of the meaning and significance of his work is the problem. That great and unrealized possibilities lie in the appeals of the literary masterpieces which might be appropriately used in schools, an examination of available material will certainly reveal. Points of contact almost direct with the craftsman's work are found in the best contributions of the great masters. Go with George Eliot into the shop of one Antonio Stradivarius, a maker of violins, and hear his words to his profligate artist friend:

'Who draws a line and satisfies his soul,
Making it crooked where it should be straight?
* * * God be praised,
Antonio Stradivarius has an eye
That winces at false work and loves the true * * *
'Tis God gives skill,
But not without man's hands. He could not make
Antonio Stradivarius' violins
Without Antonio.'

This conception of the workingman's co-operation with God in the progressive creation of the social world lifts the craftsman from the plane of artisanship to that of art, no matter what the work may be. Emerson identifies man with the Creator in his resolution of man's world to his needs in these lines:

'The hand that rounded Peter's dome,
And groined the aisles of Christian Rome
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew;—
The conscious stone to beauty grew.'

Shakespeare, Browning, Tennyson, Kipling, Carlyle, George Eliot, Dickens, Victor Hugo, Emerson and many others whose perspective of social relationship was broad and deep, have given us much that has peculiar fitness for the man whose vocational contribution is made by the united cunning of brain and hand.

Would not the acquaintance of the boy and girl with such master appeals from literature showing that there are points of common interest with their everyday work lead them to set a new value upon literary treasures? It is not his work in itself that is so destructive to the spiritual life of the industrial worker. It is rather that he has so little else in his life. In *Shop*, Browning utters a protest against the narrowness of life which is so characteristic of our day:

'Because a man has shop to mind
In time and place, since flesh must live,
Needs spirit lack all life behind,
All stray thoughts, fancies fugitive,
All loves except what trade can give?'

One of the great purposes of any worthy education is to teach men and women how to use their time of leisure so that it is an uplift to them rather than a stumbling block. They must be taught to look up for their pleasures and not down. If history, literature, art, and music are to reach out through life and enrich its leisure as well as to dignify and ennoble its work, the interest in these and the appreciation of their *possibilities* must be cultivated in the schools." (6)

G. Stanley Hall says:

"The last decade has witnessed a remarkable new movement on the part of colleges to influence high schools, which began with the Report of the Committee of Ten, printed in 1893. We have also had Reports of the Committee of Seven, Nine, Twelve, Fourteen, Fifteen, besides that of the National Education Association in 1896 on entrance requirements which invoked the aid of the American Historical and Philological Associations. In general these influences have worked from above downward, the dominating influence and the initiative in most cases coming from colleges or universities. That this movement did good for a time no one can deny. It has made many junctures between secondary and higher education; greatly increased the interest of facilities in high schools; given the former fruitful pedagogic themes for their own discussions; brought about a more friendly feeling and better mutual acquaintance; given slow colleges a wholesome stimulus; made school courses richer, given them better logical sequence; detected many weak points; closed gaps; defined standards of what education means; brought great advantages from uniformity and co-operation, and no doubt, on the whole, has improved the conditions of college entrance examinations and aided in continuity." (17)

While this movement seems to have made a satisfactory juncture between the secondary and the higher education, it has not done much if anything for the articulation between elementary schools ending with Grade VI and the now so-called junior high schools, or intermediate schools (Grades VII, VIII, IX). This is now what we are striving for, i. e., a closer and better articulation between the pre-adolescent period and the adolescent one for the great individual differences in pupils are then quite marked. We may define elementary education as the *pre-adolescent* stage and secondary education as the *adolescent* stage.

Again Hall says:

"Psychic adolescence is heralded by all-sided mobilization. The child from 9 to 12 is well adjusted to his environment and proportionally developed; he represents probably an old and relatively perfected stage race-maturity, still in some sense and degree feasible in warm climates, which, as we have previously urged, stands for a long-continued one, a terminal stage of human development at some post-simian point. * * *

The ethical life is immensely broadened and deepened, the flood gates of heredity are thrown open again as in infancy. *Early adolescence* in some respects is the infancy of man's higher nature. The boy or girl moves about in both an inner and an outer world. * * *

The 'teens' are emotionally unstable and pathetic." (17)

Shall we not then strive to furnish noble literature and good environments for both the vocationally trained and the liberally trained pupil so as to help him to live a worthy life, especially, in this early adolescent stage, which seems to be the foundation, so to speak, of one's *higher* nature?

General Summary: These reports on existing conditions as to English Language and Literature cover a very wide range. The condition of English Language and Literature needs to be improved. The results obtained, show some improvement, yet a sad need is felt for better trained teachers, better

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(6) Bonser, pp. 43–47.

(17) Hall, pp. 508, 71–74.

environments and better organized work along the lines of English. A variety of ends may be subserved by English study, but subsidiary interests should never be allowed to encroach upon the main purposes of it, that is, such as: To enable the pupil to give expression to thoughts of his own and to understand the expressed thoughts of others; to cultivate in the pupil a taste for reading; to give the pupil some acquaintance with good literature and furnish him the means of coming in touch with this literature. In other words, the objects to be gained by the study of English are, primarily, these: The power to use it effectively in reading, in literature, in speaking, and in writing; and a more complete command of *our own* language. In every school library there should be a collection of books of references, supplementary readers, bulletins, etc. If English is well studied it makes for accuracy: (1) of observation in seeing just what is printed and in hearing just what is said; (2) of speech in producing careful pronunciation, and a workable vocabulary by selecting the exact word for the thought. We should have, as a rule, less technical grammar and that should be applied in such a way as not to seem stale to the pupil; more Vocational Literature should be used in our English Courses and there should be a reorganization of our Secondary School System and, last but not least, better trained teachers.

Part III.

THE PROBLEM

THE PROBLEM.

All phases of Correlating Vocational Education and Liberal Education through English Language and Literature are not to be considered in this thesis. Only two phases will be considered: (1) As to subject matter, or material of Vocational Literature and General Literature, as given in the Course of Study for English, and (2) As to the method, or process of correlating these two kinds of Literature which are of the Vocational type and of the Liberal type of Education.

The Correlation of Vocational Education and Liberal Education through English Language and Literature may be accomplished, partially, through the study material, the reading material, and the oral and written composition. By the last is meant the theme work as outlined, or suggested in the Course of English Study in this thesis. This material, however, must be so used, as to increase the cognitive activities, the affective activities, and the conative activities of the pupil's mind.

Sensibility in a psychological sense includes both the sensory activities and the affective activities of the world of experience. Sensibility in a literary sense includes, primarily, the affective activities and only secondarily the sensory activities. As tools to earn a living, we, as a rule, discard the affective activities of life. But the affective activities which form the literary consciousness must be developed.

Vocational Education does not develop, primarily, the cultural forces of the pupil's mind, but it does increase, mainly, the vocational information and does promote, mainly, the capacity to earn a living.

Liberal Education does not promote, primarily, the pupil's capacity to earn a living and does not increase, primarily, the pupil's vocational information, but it does develop, mainly, the cultural forces of the pupil's mind.

The Academic, or Liberal course (as defined in this thesis) cannot help the pupil to his full power in the business world. The Vocational course, which is being gradually introduced into our schools cannot help the pupil to his full value in cultural service. There must be a correlation of the two courses, especially in English, in order that the pupil may have a well-balanced education. While the Liberal, or Cultural course may have more value for the teacher, or the literary person, it is also essential to the vocationally trained pupil in order that he may live more completely.

The problem in correlating vocational education and liberal education through English Language and Literature is to give culture as well as knowledge, or information to the vocationally trained pupil and knowledge, or information as well as culture to the liberally trained one. How can this be done? It must be accomplished, in order to be the most effective, both by general organization and by methods of teaching.

It seems from investigations already reported, that the public school system should be reorganized into the following divisions: Kindergartens, elementary schools, junior high schools, and senior high schools. The Inter-

mediate School as now found in some systems is the same as the Junior High School, merely an interchange of terms. The Course of Study in English as suggested in this thesis is outlined, primarily, for the six-three-three plan, or for the junior high school and for the senior high school. It can be modified, however, to suit local conditions.

Broadly speaking, the junior high school is a high school lowered to the seventh grade, with due regard for the rather limited experiences and training of pupils of twelve or thirteen years. The junior high school should not receive pupils until they have completed the elementary work of the six grades. This elementary scheme should be of a general nature, and largely academic. The junior high school is well fitted to foster the wide variety of prevocational, or try-out activities through which only a boy or girl can be sure of making a wise choice of a vocation. This early choice is necessary, as many pupils can not longer remain in the school.

The junior high school should provide for at least *five* courses at each center. A required group and *four* elective groups—one strongly academic, one commercial, one agricultural and one in "Practical Arts".[1]

The senior high school should provide for at least *six* courses at each center—a required group, and *five* elective groups,—an academic, a professional, a commercial, an agricultural, and a "Technical Arts" group.[2]

There are at least three steps in the method of preparing pupils for creative and productive work along every line: (1) A period of general education is necessary, a period when the base, or foundation for all occupations and future work is laid. The pupils should obtain this education, largely academic, in the elementary schools (Grades I–VI inclusive), ending when the pupil has reached approximately the twelfth year. All callings in life require a certain amount of general education before efficient preparation for a specific occupation can profitably commence. (2) There must be also, a prevocational period of training when boys or girls should be finding themselves vocationally and trying themselves out to determine which calling in life they should prepare for and pursue. (3) There must be also a period for vocational training proper—a time when the aim, primarily, of the instruction should be to prepare directly for the particular calling he or she expects to follow if they are vocationally trained. This is, also, the period for academic training proper—a time when the aim, primarily, is preparatory along academic lines, for college or university work.

A knowledge *about* and an interest *in* the various fundamental occupations of life, habits of thinking and working, powers of observation and gaining control of the various parts of the body are necessary prerequisites for any and *all* the many kinds of work.

In the reorganization plan under which the school department of Berkeley, California, is now working, which was inaugurated January, 1910, the twelve

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[1]Practical Arts usually include industrial arts, domestic science and agriculture but the term varies.

[2]Technical Arts usually include cooking, sewing, mechanical drawing, art, crafts and shop—(wood work, metal, machine).

grades, or years, are divided into three groups; the Elementary group, comprising the first six years of school life (exclusive of the kindergarten); the Intermediate School group (Grades VII–VIII–IX), and the Upper High School group (Grades X–XI–XII). This Intermediate group is the same as the Prevocational and Junior High School group, the Junior High School, as of Detroit, Michigan, or the Central School group as used by other schools. On a somewhat similar basis, the Course of English Study, in this thesis, is laid.

Los Angeles, California, J. H. Francis, superintendent. In September, 1910, the seventh and eighth grades of several schools in one section of Los Angeles were assembled at the San Pedro Street School (B. W. Reed, principal) for departmental work, in which certain optional subjects were offered and in which promotion was made by points. So well did the experiment succeed, that in September, 1911, four buildings, suitable at points central to important attendance districts, were cleared of lower-grade children and filled with the seventh, eighth, and ninth grades, who were drawn from the schools which they formerly attended. The department also committed itself to the plan of extending the high school upward two years as well as downward. Ultimately, when all details have been worked out, the school department will comprise the following groups: An elementary division, beyond the kindergarten, of six years; an "intermediate-school" division of three years; and a "high-school" period covering five years and giving work which is the equivalent of that to be had in the freshman and sophomore years of college curricula. The last two years of the *five* year high-school period is now known as "The Los Angeles Junior College", consisting of grades XIII and XIV.

Superintendent Francis, in speaking of the organization, writes as follows:

"This grouping is necessary from physiological, psychological, and sociological viewpoints. Physiologically and psychologically the content of things taught and the method of presentation should differ with the preadolescent and the adolescent child. The principles involved are too well known to the teacher to justify discussion. With the facts so patent and well known, the marvel is we have tolerated the present grouping so long.

From the sociological viewpoint we hope to benefit greatly the child who will attend high school, the child who will not attend high school, the pupils who will go to the university, and the pupils who will not go to the university. Of these groups we regard the second and last as the greatest importance. A fifth thing, and no less important, we hope to accomplish is that of holding boys and girls in school through the only logical and rational means, that of interest in the work they are doing.

I have no doubt but that the new grouping will result in—(1) A saving of time. All that is meritorious that we accomplish in our 16 years of school work can be done better in 14 years under proper organization. There is enough that we are not doing, and that should be done, to occupy the other two years.

(2) A conservation of right ideals. The attitude of the average pupil toward scholarship and mental attainments is not sound, and as a result our schools are not producing thinkers. I believe the content and methods of instruction in seventh and eighth grades under the old plan to be responsible in part for this miserable condition.

(3) A larger number and better class of students in the high schools and universities. Both to-day are carrying many who should not be there, for they lack purpose and will not make adequate returns to society for the money and the effort expended upon them. On the other hand, there are countless numbers who should be in attendance in these schools and are not

because of discouragements due to courses of study and the time and money necessary to get what they desire.

(4) A grouping and presentation of subjects that will enable us to do for the intermediate pupil what the high school to-day is doing for its pupils.

(5) A grouping and presentation of subjects that will enable our 14-year high schools to produce technically trained men and women in music, art, commerce, industry, agriculture, and home economics.

(6) Allowing the university to occupy its legitimate field and do real university work.

I thoroughly believe that the reorganization of the school system along these lines is the largest and most significant educational movement in modern times." (46)

An excerpt from the U. S. Bureau of Education says:

"The Hall school of child study has made clear the existence of at least two significant periods in the development of children—the adolescent and the preadolescent periods. Each of these is shown to have differentiating and distinguishing characteristics, both physica and mental. In the preceding chapter it was shown that the six-three-three arrangement of grades is one which recognizes these stages of child development and that it is an arrangement of school machinery making it easy for school officials to plan and carry their work into effect in confolrmity to the differing characteristics of these periods. In the selection of the content of a course of study and in the arrangement of the detail in an orderly and progressive whole, due regard must be paid to the matter of stages in child growth.

Again, concerning the high-school course, the committee recommend a six-year course, beginning with the seventh year, on the grounds that the seventh grade, rather than the ninth, is the natural turning point in the pupil's life; that an easier transition can thereby be made from the one-teacher regimen to the system of special teachers; that a larger percentage of students would, through this arrangement, be retained in school; and that the final result would be a more closely articulated system, with a larger percentage of graduates from the high-school." (46)

The reorganization of the secondary school system is not the only factor necessary to facilitate the proper study of the material in the Course of English Study. There is another factor, equally important, even if not more so, and that factor is—the teacher. A teacher training for secondary teaching and one training for elementary teaching should make a specific difference in the method of his preparation for teaching. Dean Luckey informs us that:

"Education has been defined as the process of mental development, or the adjustment of the individual to his *environment*. But a more complete though somewhat awkward definition is the following: Education is the process of the reconstruction and utilization of experiences by means of which the individual is brought into sympathetic relations with, and given ever-increasing control of, his environment. With this definition before us, teaching becomes the intelligent guidance in this adaptation; teaching then is, in the truest as well as the broadest sense, character building. To be efficient and vital the teaching must be adapted at all points to the interests, the nature, and the immediate needs of the child who is to be influenced by it. The pupil must feel at every point that what he is doing is worth while. In order to put into operation such teaching, it is necessary to make a specific difference in the methods of the preparation of elementary and of secondary teachers.

The material for mental development naturally covers two fields; the great commercial and industrial subjects—the objective of scientific world; the great literary and culture subjects—the subjective or humanistic world. The one administers most to man's material wants, the other, to his spiritual.

In early school life the child is more interested in the objective world—nature, things, and natural objects. These furnish the key by means of which he becomes familiar with the symbols and forms (tools) of thought.

In secondary education he is better prepared for, if not more interested in, the humanistic world—history, language, literature, and begins to lay the foundation for broad culture and scientific research.

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(46) U. S. Bureau of Education, pp. 86–87, 117.

In the higher education he naturally limits the field of his activity, selecting one or more subjects from either the scientific or humanistic field. He brings to bear upon them the search light of his experiences, and makes them the foundations for further investigations and philosophical thought, the relating and unifying of all experiences.

The mental development of the individual covers three important periods; the early formative period, extending from birth to puberty; the period of orientation or mental adjustment, extending from the beginning of puberty to probably 18; the period of manhood, specialization, and professional life.

The first period is covered by elementary, foundation studies; formative disciplinary work; general information concretely represented. The second is covered by the high school studies; less of form more of content; a period of relating adjusting and classifying knowledge; a period of orientation and transition from that of the acquisition of knowledge through instruction to that of the acquisition of knowledge through original research and investigation. The third period is covered by the last years of the college, and the special professional schools. It is the work of *specializing* for a vocation.

The instructional method, which is best adapted to the education of children, and the laboratory method, or method of scientific research, more suitable for the work of advanced students, have but little in common. They represent the two extremes in the methods of teaching. The high school, representing the transition period, possesses some features belonging to each.

In the elementary school all subjects yield to the instructional method, i. e., the method through which the teacher brings together, in an orderly and systematic arrangement, all the essential material on the subject in the form most easy of acquisition by the learner. In the high school some of the subjects are formative, or disciplinary, and require the instructional method, while other subjects are more a matter of content, mental adjustment, individual effort and discovery, and yield more readily to the laboratory or scientific method, a method in which the student is placed under greater responsibility and given greater freedom for independent action.

The secondary teacher, therefore, must be a master of both methods. He must be skilled in imparting knowledge when dealing with those subjects, or parts of subjects, in which the student must become familiar. But he must also be a student, master of the tools and the method of research, and capable of interesting and intelligently guiding his students in independent action and original investigations." (22)

In order that the work in English, in the Secondary Schools, may cultivate accuracy, develop an appreciation of the beautiful in language, secure an enlargement and an enrichment of the type-forces, or ideals of life, it is necessary that emphasis be placed upon three distinct phases of English instruction: (1) Constructive English, (2) Technical English, (3) Literature. If, however, we consider English on the basis of a two-fold classification we shall then have: (1) Composition, (2) Literature. We shall, however, consider the application of Technical English or Technical Grammar as necessary to both of these divisions.

The definite aim in teaching Constructive English, or Composition work, is to enable the pupil to speak and write in simple, clear, forceful and correct English. To these aims should be added the development of individuality in speech, that is, of style.

The work is of two kinds, oral and written. Oral composition means much more than merely the expressions used in common, ordinary every day life—it includes much longer and more connected speech, such as incidents, topics from history, geography, science, character sketches, reproduction of stories, in fact any thing that demands attention to form and substance, or meaning. Effective teaching also demands criticism of any thing which aids in the oral delivery of thought, such as proper pronunciation of words, posture

(22) Luckey, pp. 233–236.

and the ability to stand before a class and command attention. An application of Technical English may be made here very successfully by calling attention to compound sentences, connectives, or whatever is essential to good work at this period. In order that the teaching in Constructive English, or Composition work may be effective, *form* and *substance* must be taken into consideration.

As to Technical English, or Technical Grammar, it is necessary to have a review of grammatical principles and to improve an opportunity for further systematic progress in the study of English. It should be largely taught as *applied* English. Technical English is necessary as a time-saving educational device, as an element to strengthen Constructive English, or Composition Work and as a helpful agency in the interpretation of literature. *Concrete* examples should be given to illustrate the value of this division of English. Mr. Charles Swain Thomas has made the point clear by his illustration from Bryant's To A Waterfowl:

> There is a Power whose care
> Teaches thy way along the pathless coast,—
> *The desert and illimitable air,*—
> Lone wandering, but not lost.

He says: "The pupil on first thought may regard *desert* as a noun. But by careful questioning on the part of the teacher, the pupil will be led to see that *desert*—here almost synonymous with *empty*—is an adjective modifying *air*. And with this grammatical conception established, there will come to the pupil an enlarged sense of the beauty of the poet's vision." The main end to be sought for is: (1) The securing of a sense of accuracy in expression; (2) The development of a response to vitalized literature.

As to the *third* division of English which is Literature, the primary aim is to develop appreciation. In developing appreciation of the selection as a whole, the sentiment and other meanings are the essential things. As a means of developing this *subjective* reaction, or appreciation, special attention must be given to meanings of *words, phrases, figures, sensory activities*, or *sense appeals*, and *characterization* through observation of life and the study of literature. Details such as involve further analytic work are necessary, but they must be wisely subservient to the desired end—appreciation of literature itself.

The literature period, which allows emphasis to fall upon lines of *conduct*, through lessons and examples in integrity, in courtesy, in patriotism, in the performance of allotted daily tasks, leads to the development of a worthy character.

The method or process of correlating is: (1) To develop the cultural activities, or sensibilities of the vocationally trained pupil, and of the liberally trained pupil; (2) to increase the knowledge, or information of the vocationally trained pupil and of the liberally trained pupil; (3) to develop, primarily, the capacity of the vocationally trained pupil to earn a living, and to become an efficient member of society.

This is done by developing the informational, or knowledge phase of the pupil's life by means of Vocational Literature and by developing the Literary

consciousness of the pupils through the æsthetics of life and things; by study of the æsthetics of words, of the æsthetics of phrases, of the æsthetics of figures, of the sensory activities, or sense appeals and of the æsthetics of character.

Ernesto Nelson, Director of Secondary Education, Argentina, says:

"In the secondary school of to-day, therefore, and, to a certain extent even in the primary school, *knowledge-getting* is still the prominent activity, throwing into the shade all other activities more vitally concerned with the character-forming end of education. Information is what may be called the building blocks of the present system of education. Information is the factor that conditions the pupil's progress through school and is so far the only test universally accepted as a measure of the amount of education given or received. The curriculum, the textbook, the examination paper are the most important pieces of the educational machinery, and this costly and formidable machinery is not concerned, as one should think it ought to be, with the self-development of the student and the testing of the real progress of his personality, but solely with standardizing, circulating, and testing the amount of information a person has to receive in order to be worthy of the privilege of being educated by the state. * * *

Nothing is further from the purpose of this paper than the idea that *knowledge* should receive little attention in the field of education. In fact, knowledge could not possibly be separated from the process of *education.* Wherever there is self-activity, knowledge of some kind is sure to come as a result. Just as heat is the dynamic equivalent of physical energy, so knowledge is the intellectual equivalent of a useful psychic activity. Science is mind made, and has also made man's mind. Science is the specific subject matter to which the mind may usefully apply itself. It is the food on which the mind grows.

But if there can be no education without knowledge getting, there is a considerable amount of knowledge getting that does not promote a corresponding educational activity.

This counterfeit knowledge is the kind of knowledge resulting from undue stress on the knowledge-getting side of education. * * *

Up to the present the school authorities have been busy organizing knowledge, not education. The school program of to-day is made up of carefully distributed information among the successive stages of school work. We have yet to devise a system of *activities* of really educational significance. The laboratory method has been a step in that direction, but an immense amount of such organization, to make it consistent throughout, remains to be done in all departments of learning. * * *

When a set of occupations has been devised that will train the *spiritual possibilities* stored in man, we shall have a system of education which will be the intellectual and ethical counterpart to the many systems for building up the human body. Strangely enough, although many nations claim to possess their own system of intellectual education, none has so far organized a system that will bring out the latent individual powers of the child, the adolescent, and the youth, with all its sequel of rightly obtained information." (47)

Charles Eliott informs us that:

"The difference between a good workman and a poor one in agriculture, mining, or manufacturing is the difference between the man who possesses well-trained senses and good judgment in using them and the man who does not.

It follows from these considerations that the training of the *senses* should always have a prime object in *human education,* at every stage from primary to professional. That prime object it has never been, and is not to-day. The kind of education the modern world has inherited from ancient times was based chiefly on literature. Its principal materials, besides some elementary mathematics, were sacred and profane writings, both prose and poetry, including descriptive narration, history, philosophy, and religion; but accompanying this tradition of language and literature was another highly useful transmission from ancient times—the study of the fine arts, with the many kinds of skill that are indispensible to artistic creation. * * *

(47) U. S. Bureau of Education, pp. 23-26.

It must not be imagined that any advocate of more sense training in education expects to diminish the exercise of the reasoning powers or of the motive powers which distinguish man from the other animals, or to impair man's faith in the spiritual unity of the world, or his sense of duty toward fellowmen, or his sympathies with them. The devotees of natural and physical science during the last 150 years have not shown themselves inferior to any other class of men in their power to reason and to will, and have shown themselves superior to any class of men in the value of worth to society of the product of those powers. The men who have done most for the human race since the nineteenth century began, through the right use of their reason, imagination, and will, are the men of science, the artists, and the skilled craftsmen, not the metaphysicians, the orators, the historians, or the rulers. In modern times the most beneficent of the rulers have been men who have shared in some degree the new scientific spirit, and the same is true of the metaphysicians. As to the real poets, teachers of religion, and other men of genius, their best work has the *scientific quality* of *precision* and *truthfulness;* and their *rhetorical* or *oratorical work* is only *second best.* The best poetry of the last three centuries perfectly illustrates this general truth. Shakespeare wrote:

I know a bank whereon the wild thyme grows.

The florists now tell us that thyme will not thrive except on a bank. George Herbert wrote:

Sweet day, so cool, so calm, so bright;
The bridal of the earth and sky,
The dew shall weep thy fall to-night,
For thou must die.

Precision of statement could go no further; thought and word are perfectly accurate. Emerson said to the rhodora:

The selfsame power that brought me here, brought you.

A more accurate description of the universal Providence could not be given. Even martial poetry often possesses the same absolute accuracy:

Oh! Tiber, Father Tiber,
To whom the Romans pray,
A Roman's life, a Roman's arms,
Take thou in charge this day!

Cannon to the right of them,
Cannon to the left of them,
Volleyed and thundered,
Into the jaws of Death
Rode the six hundred.

When human emotions are so stirred, and human wills inspired, it is the accurate, perfectly true statement which moves most, and lasts longest:

Greater love hath no man than this: that a man lay down his life for his friends.

The most exact, complete, satisfying, and influential description of true neighborliness in all literature is the parable of the Good Samaritan:

Which of these three, thinkest thou, proved neighbor unto him that fell among the robbers? And he said, He that showed mercy on him. And Jesus said unto him, Go and do thou likewise.

It is a great lesson to be drawn from The Great War that under the passionate excitement and tremendous strain of the wide spread disaster the medical profession and the nurses of all countries are holding firmly to that exact definition of the neighbor, and are obeying strictly the command, 'Do thou likewise.' These are men and women who have received thorough training of the senses without suffering any loss of quick sympathy or of human devotion.

Rhetorical exaggeration, paradox, hyperbole, and rhapsody doubtless have their use in moving to immediate action masses of ordinary men and women; but they are not the finest weapons of the teacher and the moralist:

Speaks for itself the fact,
As unrelenting Nature leaves
Her every act." (47)

(47) U. S. Bureau of Education, pp. 6–14. (Charles W. Eliot.)

The knowledge-getting side of education and the "spiritual possibilities" stored up in humanity should be closely correlated in literature. The essential principles which guide us in the instruction in English Language and Literature are: (1) To develop the sense of ability to speak, read, and write with facility and correctness; (2) to develop the objective and the subjective meaning of the message.

The first principle has to do, primarily, with Constructive English and with Technical English while the second principle has to do with Literature.

As to the objective meaning of the message of the selection in literature the pupil must see what facts the writer is trying to impart and he must translate the arbitrary signs which we call words into concepts, or notions.

Tolstoi says that, practically, the aim of art is to communicate feeling from one soul to another. This transfer of feeling is construed or couched in such a way as to embody his emotions so as to arouse in others the same or similar feelings. This concrete something may be a cathedral, a picture, or a poem, etc. The feeling kindled by a landscape may be imparted by means of a *painting* or as shown by Ruskin in a *word-picture*, while Millet conveys the same feeling by means of a *picture*, "The Man With the Hoe". To communicate feelings one uses details and suggestive words.

I. Words.

"All the words in our language, or in any language, are either Prose Words, that is, words which denote knowledge mainly, or Emotional Words, that is, such as express mainly feeling. There are well-marked divisions of the Second or Emotional class of words. * * *

All objects tend either to enhance the forces of the soul, or to obstruct and waste them. Hence the ideas of things, so far as they are spiritually discerned, sustain or relax the tone of consciousness; they raise the pressure of the blood in the brain or depress it." (36)

Literature has to do, primarily, with the emotional meanings rather than with the intellectual or logical meanings. We may then say that we have words of *power*, or words that inspire, or move and words of *knowledge*, or words that inform.

All emotional reactions come from the degree to which the *type-forces*, or ideals, or inner senses, are satisfied with the *type-qualities* involved.

Intellectual meanings do not satisfy. The definitions of words, as given in the dictionary, do not give us the real meaning. The International Dictionary defines the word "lily" as "an endogenous bulbous plant having a regular perianth of six colored pieces, six stamens, and a superior three-celled ovary". This is not the real meaning of "lily" for the real meaning is to be identified in the effect "lily" has upon the sensibilities or ideals. Such a plan for the study of words has been outlined by Dean L. A. Sherman in the Supplement to the Nebraska High School Manual, 1914. He says:

"A literary sensitiveness and consciousness must be developed. The sensibilities can be exercised by realizing the sentiment connotation of ideas and words, just as an arithmetical or a musical consciousness can be built up by practicing combinations of numbers or of tones. The study of the feeling aspects of things, begun in the kindergarten, must not be left to chance, but continued in the grades. Only a little attention, week by week, is necessary, but that little is imperative. If the work is not done before the student reaches the high school, it should be

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(36) Sherman, pp. 3–28.

administered there. A few systematic exercises in bringing home to the pupils the æsthetic aspects of things, through the analysis of words, phrases and figures, will open the world of sentiment and poetry to neglected and backward students, and supply, in a working measure, this fundamental need. Surprising quickness of imagination has been developed, by these means, in unresponsive, unpromising pupils of foreign birth. The study of characterization, by imaginative appeals, will greatly enlarge the significance of literature, and may be taught along with the analysis of ideas and figures. * * *

The sensibilities of literature pupils must therefore be trained intensively. As Professor Tolman has said, in the sentences quoted from his Circular, the poetry of Shakespeare must be studied at first hand. Of course all other poetry must be studied, not less than Shakespeare's, at first hand. This can hardly be done by questions. The unit is too small. We need to analyze sentences, to find the thought. We must analyze ideas and words, to find the sentiment out of which poetry is constructed." (25)

(For complete treatment of analysis of words see Numbers 25 and 36 in Bibliography.)

Some Devices for Words.

WORD-PICTURES.

Word-pictures, or words calling up different pictures in different pupil's minds may be employed quite effectively in training the sensibilities. These may be reproduced in a drawing or painting or used for a story. The suggestiveness of the word will differ according to the individual and his environment. Some suggestive words that may call up a picture in the pupil's mind from which he may tell a story are:

bridge.	pine.
clouds.	snow.
hills.	tree.
mountain.	waterfall.
palm.	winter.

Then there are:

Pictorial Word-Signs which may *symbolize* or *suggest* certain *qualities* as:

dove . . . . peace.
eagle . . . . power.
fox . . . . cunning.
lion . . . . courage.
wolf . . . . greediness.

In the Vocational work especially, Trade-Marks and Trade Names may be found very interesting and suggestive. The Trade-Mark is said to be, and really is a Business Asset, as is shown by the following:

"It is said, on good authority, that the Royal Baking Powder Company considers its trade-mark worth just $1,600,000 a letter. This is, perhaps, the most valuable trade-mark in existence. though it is rivaled in value by 'Kodak', 'Uneeda', 'Ivory' (as applied to soap), 'Coca-Cola', the name 'Gillette' used in connection with safety razors, and a half dozen others. Each of these trade-marks has become a national institution. To displace them in the mind would require competition of unheard-of magnitude and energy.

The name 'Coca-Cola' is worth at least five million dollars; * * *

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(25) Nebraska High School Manual. Supplement in English, pp. 24-26.

SNOW

Selling by trade-mark is one of the miracles of modern merchandising. Its development to a state of high efficiency has taken place during the last hundred years. * * * 'Wanamaker's' is a trade-name and 'Kodak' is a trade-mark. * * * No matter how distinctive or attractive a mark may be, it is worth but little if it is used in connection with an inferior article or with an article sold without profit.

But a distinctive and suggestive trade-mark is of immense help in advertising and selling. Consider, for example, the trade-mark of Old Dutch Cleanser. It is full of *human interest, motion, life,* and *suggestion.* It brings up in the mind the mental picture of dirt fleeing from an energetic Dutch scouring woman. That this mark has been a powerful aid to sales is obvious. Suppose Old Dutch Cleanser had been called Climax Cleaning Powder. Can you imagine anybody acquiring more than the most languid interest in anything with a name so dull? It reminds one of hard and sordid toil.

Many portraits of living persons are used as trade-marks—notable among them being the face of W. L. Douglas, shoe manufacturer; and the portrait of Thomas A. Edison. * * *

Among historical characters the picture and signature of Robert Burns, the poet, are combined in a trade-mark for cigars; the face of Benjamin Franklin is used as a trade-mark for the Saturday Evening Post, and will be found printed on the editorial page of each issue; Bismarck is the name for collars; Napoleon is used in connection with a brand of flour and "Bob" Ingersoll is the trade-mark of a cigar." (24)

Some selections from Literature in which Words may be classified:

1. From Matthew Arnold: Sohrab and Rustum.

* * * "But she
Lies *dying,* with the *arrow* in her side
In some far stony *gorge* out of his *ken,*
A heap of fluttering feathers—never more
Shall the *lake* glass her, *flying* over it;
Never the black and dripping *precipices*
Echo her stormy scream as she sails by:

2. From Keats: St. Agnes Eve.

"St. Agnes—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith.'

3. From Tennyson: Lancelot and Elaine.

"Elaine the fair, Elaine the lovable,
Elaine, the lily maid of Astolat,
High in her chamber up a tower to the east
Guarded the sacred shield of Lancelot;
Which first she placed where morning's earliest ray
Might strike it, and awake her with the gleam;
Then fearing rust or soilure fashion'd for it
A case of silk, and braided thereupon
All the devices blazon'd on the shield
In their own tinct, and added, of her wit,
A border fantasy of branch and flower,
And yellow-throated nestling in the nest."

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(24) Munn & Co., pp. 1–2–6–23.

Some Excerpts on Words.

1. From Longinus:

CHOICE OF WORDS.

"That a choice of the right words and of grand words wonderfully attracts and charms hearers—that this stands very high as a point of practice with all orators and all writers, because, of its own inherent virtue, it brings greatness, beauty, raciness, weight, strength, mastery, and an exultation all its own, to grace our words, as though they were the fairest statues—that it imparts to mere facts a soul which has speech—it may perhaps be superfluous to set at length, for my readers know it. For beautiful words are, in a real and special sense, the line of thought." (21)

2. From Spencer:

CHOICE OF WORDS.

"How truly language must be regarded as a hindrance to thought, though the necessary instrument of it, we shall clearly perceive on remembering the comparative force with which simple ideas are communicated by signs. To say 'Leave the room', is less expressive than to point to the door. Placing the fingers on the lips is more forcible than whispering, 'Do not speak'. A beck of the hand is better than, 'Come here'. No phrase can convey the idea of surprise so vividly as opening the eyes and raising the eyebrows. A shrug of the shoulders would lose much by translating into words. Again, it may be remarked that when oral anguage is employed, the strongest effects are produced by interjections, which condense entire sentences into syllables. And in other cases, where custom allows us to express thoughts by words, as in *Beware, Heigho, Fudge*, much force would be lost by expanding them into specific propositions. Hence, carrying out the metaphor that language is the vehicle of thought, there seems reason to think that in all cases the friction and inertia of the vehicle deduct from its efficiency; and that in composition, the chief, if not the sole thing to be done, is, to reduce the friction and inertia to the smallest amount possible. Let us then inquire whether economy of the recipient's attention is not the secret of effect, alike in the right choice and collocation of words, in the best arrangement of clauses in a sentence, in the proper order of its principal and subordinate propositions, in the judicious use of simile, metaphor, and other figures of speech, and even in the rythmical sequence of syllables.

The greater forcibleness of Saxon English, or rather non-Latin English, first claims our attention. The several special reasons assignable for this may all be reduced to the general reason—economy. The most important of them is early association. A child's vocabulary is almost wholly Saxon. He says, I *have*, not I *possess*—I *wish*, not I *desire*. He does not *reflect*, he *thinks;* he does not beg for *amusement*, but for *play;* he calls things *nice* or *nasty*, not *pleasant* or *disagreeable*. The synonyms which he learns in after years, never become so closely, so organically connected with the ideas signified, as do these original words used in childhood; hence the association remains less strong. But in what does a strong association between a word and an idea differ from a weak one? Simply in the greater ease and rapidity of the suggestive action. It can be nothing else. Both of two words, if they be strictly synonymous, eventually call up the same image. The expression—it is *acid*, must in the end give rise to the same thought as—it is *sour;* but because the term acid was learnt later in life, and has not been so often followed by the thought symbolized, it does not so readily arouse the thought as the term *sour*. If we remember how slowly and with what labour the appropriate ideas follow unfamiliar words in another language, and how increasing familiarity with such words brings greater rapidity and ease of comprehension; and if we consider that the same process must have gone on with the words of our mother tongue from childhood upwards, we shall clearly see that the earlier learnt and oftenest used words will, other things equal, call up images with less loss of time and energy than their later learnt synonyms. * * *

The shortness of Saxon words becomes a reason for their greater force. One qualification, however, must not be overlooked. A word which in itself embodies the most important idea to be conveyed, especially when that idea is an emotional one, may often with advantage be a polysyllabic word. Thus it seems more forcible to say, 'It is *magnificent*', than 'It is *grand*'. The word *vast* is not so powerful a one as *stupendous*. Calling a thing *nasty* is not so effective as calling it *disgusting*. * * *

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(21) Longinus, p. 55.

Once more, that frequent cause of strength in Saxon and other primitive words—their imitative character, may be similarly resolved into the more general cause. Both those directly imitative, as *splash, bang, whiz, roar,* etc., and those analogically imitative, as *rough, smooth, keen, blunt, thin, hard, crag,* etc., have a greater or less likeness to the thing symbolized; and by making on the senses impressions allied to the ideas to be called up, they save part of the effort needed to call up such ideas, and leave more attention for the ideas themselves.

The economy of the recipient's mental energy, into which are thus resolvable the several causes of the strength of Saxon English, may equally be traced in the superiority of specific over generic words." (39)

3. From University Studies:

ON THE COLOR-VOCABULARY OF CHILDREN.

"The very interesting investigations and discussions on the development of the color-sense in man, during historical times, have incidentally shown the deficiency of ancient languages in *words* for *simple sensations.* * * * In seeking evidence for the recent evolution of the sense of color, Gladstone, Geiger, and others have shown that few words denoting color are used in the earliest literature of several nations. Furthermore, most of the color-words found denote shades of red, orange, or yellow. Violet is never named, blue very seldom, and green much less frequently than we might expect from its occurrence in nature. Quite similar results have been obtained from examples of the vocabularies of modern uncivilized peoples. Although most tribes have names for the principal colors of the spectrum, the terms denoting red or yellow are far more numerous and much more definite than others.

The inference from these facts has been that primitive peoples are deficient, not merely in *words* for *color,* but also in *color-perception.* * * * On passing from material objects to mental phenomena it will be observed that comparatively few simple sensations have names. In this respect, however, the modern languages are far superior to the ancient. Locke noticed and deemed it worth while to record this peculiarity of language.[1] He furthermore remarks concerning the indefinite character of names that 'men generally content themselves with some few obvious qualities', and adds that in organized bodies it is usually the *shape,* and in other bodies the *color,* that serves as a distinguishing mark."[2]

In *temperature,* 'hot', 'warm', 'cold', and 'cool' are the chief terms used. For the *muscular* sense we employ 'heavy', 'light', and 'elastic'. For *touch* there exist the terms 'rough', 'smooth', 'shiny', 'granular', 'hard', 'soft', and 'sharp', besides many words taken from materials, as 'velvety', 'silky', 'gummy', and 'furry'. 'Sour', 'bitter', and 'sweet' are the most important designations of *taste.* Comparison with the taste of better known substances is the chief expedient adopted to increase the definiteness of these descriptions. *Odors* are described in terms quite analogous to those employed for *tastes. Sounds* are 'high', 'loud', 'low', 'shrill', 'deep'.

It will have been noted that the words for sensations given above are, without exception, adjectives. Nearly all the corresponding abstract nouns are used; but very few concrete nouns for these sensations exist. In *sound,* however, we have such concrete words as 'time', 'noise', 'roar', and 'splash', besides many participial nouns, as 'rumbling', and 'singing'. * * * The *sense* of *sight,* perhaps, has developed a larger vocabulary than any other sense. Its words, too have advanced farthest on the way from adjectives to substantives. * * * It may be confidently stated, I think, that an educated person possesses a color-vocabulary of at least twenty-five terms.

There seems little doubt that the practice of naming sensations or objects tends to increase the power of discrimination." (50)

4. From Harper's Weekly:

THE VALUE OF WORDS.

* * * "Still words are like people. They have other qualities than precision and authenticity. They have glamour and color and texture and quality; they have associational value and breeding environment. * * *

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(39) Spencer, pp. 169–173.

[1]Essay concerning Human Understanding, Bk. II, Chap. 3, No. 2.

[2]Ibid, Bk. III, Chap. 6, No. 29.

(50) Wolfe, pp. 205–234.

But what the readers of to-day will not bear with is having his attention strained or held long at any given point. Meredith, Browning, Swineburne, James, Pater, and Hearne sacrificed readers because of their devotion to words, and because they would write words faithful to the coloring of their own spirit. * * *

Perhaps Mr. Henry James somewhat overdoes the slow method when he announces a death by saying, 'the extremity of personal absence had indeed just overcome him', but at least the phrase has individuality; and Shakespeare conveyed the same idea by speaking of shuffling off this mortal coil, and the Bible, by yielding up the ghost. None of these phrases put haste before beauty.

* * * We look to France for literary culture above all other countries, and yet M. Henri Bergson said of Maeterlinck that he was little read, and understood only by the more highly educated circles. So words, as things in themselves, must be the luxury of the few; of those who still read poetry and old essays and the mediæval mystics. It is the poets indeed who have deserved most nobly of words; who have chiefly endowed them with color and personality and associational value.

'It is really odd', said a young girl, the other day, walking through an old-fashioned garden, 'how the flowers are mixed up with the poets that you can not think of them separately. Who could see vine leaves and not think of Hedda, or lilacs without remembering Keats. If it is a bed of pansies you look at, you see Ophelia, face downward in the marsh in which Millais drowned her. The geranium always brings back the glass of water by Eveline's bedside. I never saw basil growing, but if one did and called it the basil plant one would think of Keats; but if one called it 'sweet basil' one thinks of Shelley's unknown Madonna'.

It was quite true, only the thought might be carried farther. For who looks at a growling, angry, northern sea thinks of Shelley; and if you see from a height a far-off wrinkled sea you remember Tennyson; and if you swim in the ocean you recite Swineburne. If you see scenery that reminds you of a garish postal-card, with a castle and water-fall and moonlight, you are back again with Tennyson and

'The long light shakes
Across the lakes
And the wild cataract leaps in glory.'

When you see buildings mirrored in water you are with Shelley again, as you are whenever you see tiny shallops in flowing water, and the big sea liners and coastwise steamers speak loudly of Kipling.

The heavens and the stars and the whole shifting scenery of the sky, clouds and moon and dropping sun, belong largely to Marlowe, Shakespeare, and Shelley; and skylarks and nightingales belong to Shelley and Matthew Arnold and George Meredith. * * * Who would say 'daedal' or 'hoary' and not remember Shelley; or subtle and sanguine and fleet without being consciously Swineburnian?

The words of the street may grow and change in form and content and lead the masses hither and yon; but doubtless there will always, too, be quiet shelters where thoughtful men will read their poets and learn to love strange words and beautiful, and find them valuable just for themselves." (18)

5. From "The Nation":

THE WAY OF WORDS.

"The fact is that words, the most important medium of exchange, are passing into the hands of the favored few. * * * The history of words and their combat with ideas can be made absorbing. It is not a return to the quixotic methods of Max Muller that is desirable. Lincoln acquired the instinct for words more simply by studying the Bible and a few other great books. Once let me get the sense of words in typical operation, as so often happens there, with their economy of effort in catching and crystallizing elusive meanings, and we will not willingly lose it. It is not for us here to suggest a more practicable means than Lincoln's; and yet we hope, too, that when the Oxford Dictionary is completed Sir James Murray, or some one with his enthusiasm, will, either by book or by lectures, place the results of that great work rather more vitally before the popular imagination than can its mere totality." (42)

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(18) Harper's Weekly, p. 5.

(42) The Nation, p. 543.

6. From Talks on Teaching Literature:

"The teacher of literature in the secondary schools, then, is to consider that although his work is primarily done as a part of the school requirement, he need not be without some clear and deliberate intention in regard to the permanent effect upon the education and so upon the character of the pupil. He may treat the getting of his charges through the examinations as a purely secondary matter; a matter, moreover, which is practically sure to be accomplished if the greater and better purposes of the study have been secured. Besides a general knowledge of literary history, the student should gain from his training in the secondary school a *vivid sense* of the importance and value of words; an appreciation of word-values as shown in actual use by the masters; should increase in knowledge of life, and as it were gain experiences vicariously, so as to advance in perception of intellectual and moral values; should be advanced in the control of the feelings; in enthusiasm; and in the development of that noblest of faculties, the imagination." (3)

II. Literary Phrases.

"Not all the poetic delights of the mind are enabled or occasioned by the influence of words alone. Many are complex and not derivable from single ideas or things. A common attribute joined to a common object in a new relation does not necessarily yield a product as tame as either but may amount to a revelation of beauty." (36)

We have seen that words owe all their æsthetic or emotional power to the type-forces or ideals they stand for. The phrase is the simplest combination of type-qualities and is composed of a noun (or other words) as base (modified term) and a modifying element (modifier). When the type-qualities of the modified term have new qualities added by the modifier, or when the old qualities are added to or changed in any way by the type-elements in the modifier, we then have, properly, the literary phrase. The modifier may be a word, or it may be a prepositional phrase, or it may be a participial phrase—examples, wise men; men of wisdom, men possessing wisdom. In the type-elements in the experience of life we need not only a single word but such elements in a combination of words in order to help us the better to express ourselves. There is need then of *phrases* and also of their *scientific* meaning. Literary phrases are of five classes: Prose; epithetic; figurative; emotional and poetic. (For a complete treatment of phrases see number 36 in Bibliography.)

One way of using these phrases is to select and classify them as given in literature. The following are excellent examples for use in classification.

Literary Phrases from "The Vision of Sir Launfal":

musing organist . . . . chilly wall.
loved instrument . . . . a charger.
our infancy . . . . . . the maiden knight.
great winds . . . . . . unscarred mail.
faint hearts . . . . . . young knight's heart.
Druid wood . . . . . . chill winds.
drowsy blood . . . . . pastures bare.
inspiring sea . . . . . winter-proof.
lavish summer . . . . . tinkling waters.

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(3) Bates, p. 27.
(36) Sherman, p. 52.

poorest comer	steel-stemmed trees.
day in June	winter palace of ice.
meadows green	fairy masonry.
high-tide	elfin builders of the frost.
unscarred heaven	chimney-wide.
season's youth	imprisoned sap.
burnt-out craters	Christmas carol.
Holy Grail	great hall-fire.
the rushes	forest's tangled darks.
one day of June	icy strings.
outpost of winter	ruddy light.

Literary phrases may be used also as Subject of Themes. A phrase may suggest: (1) An oral story; (2) A written one as in the case of the following which was written by a seventh grade girl:

THE KNIGHT.

"When I think of a knight, I think of a tall, broad shouldered, young man just ready to start out on an errand of mercy.

He is clothed in armor from head to foot. In his hand he carries a spear and on his arm a shield. His pure, handsome, cleanly cut face looks out from 'neath a helmet which sets far over his massive forehead. His whole appearance suggests strength and skill and grace. He is seated on a large, snow-white charger, also clothed in steel.

Then I see him later in life. He is riding through the forest perfectly fearless and soon he approaches a village which he enters and perhaps there he performs many good missions and kills or captures some cruel tyrant. Then he goes back to great glory with his king and other knights who were perhaps brought up with him".

Some selections from Literature in which phrases may be selected and classified.

1. From Keats: Endymion, Book IV.

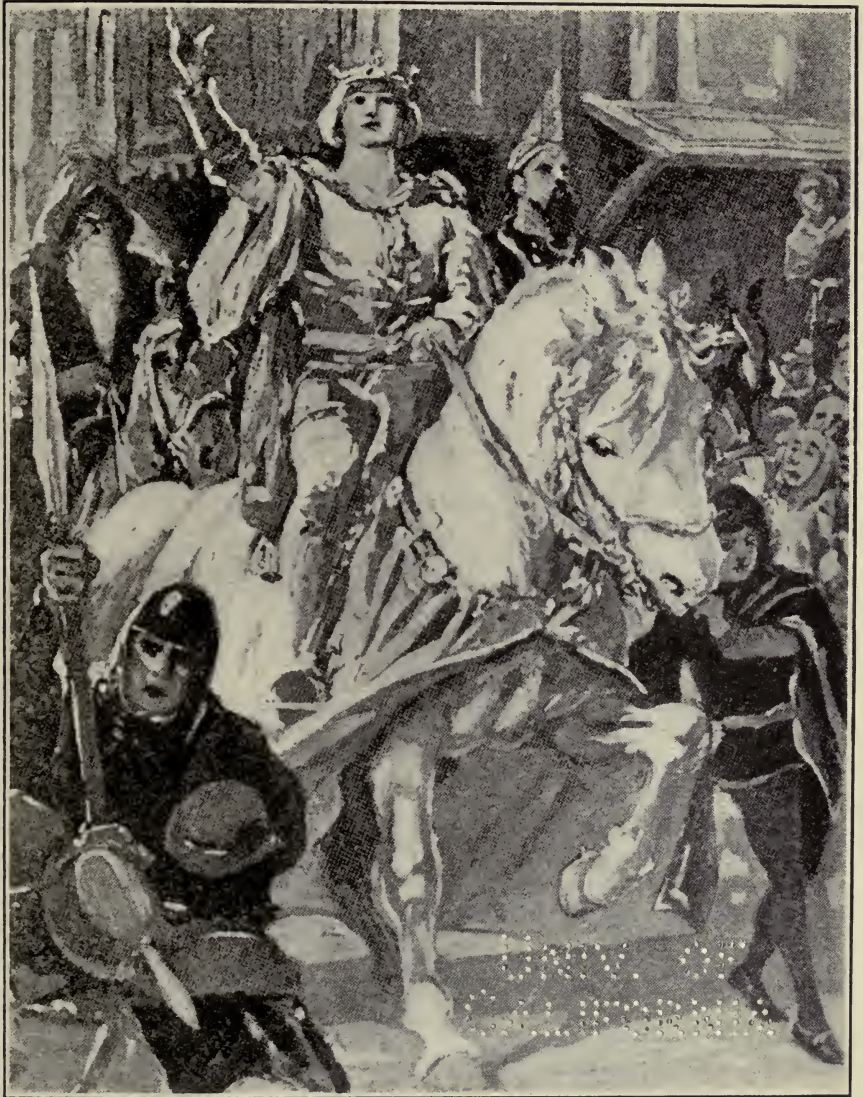
"There is a sleepy dusk, an odorous shade
From some approaching wonder, and behold
Those winged steeds, with snorting nostrils bold
Snuff at its faint extreme, and seem to tire,
Dying to embers from their native fire."

2. From Shakespeare: Hamlet.

"Hamlet. Seems, madam! nay, it is;
I know not 'seems',
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shows of grief,
That can denote me truly; these indeed seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe."

3. From Shelley: Alastor, or the Spirit of Solitude.

"Obedient to the light
That shone within his soul, he went, pursuing
The windings of the dell.—The rivulet



THE KNIGHT

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Wanton and wild, through many a green ravine
Beneath the forest flowed. Sometimes it fell
Among the moss with hollow harmony
Dark and profound. Now on the polished stones
It danced, like childhood laughing as it went:
Then through the plain in tranquil wanderings crept,
Reflecting every herb and drooping bud
That overhung its quietness."

III. Figures.

"Because of the limitations of the mind in devising and remembering names, we make the words of our common vocabulary do duty for many thousands of meanings for which expression could not be otherwise provided". (For complete treatment of figures see number (36) below.)

IV. Sensory Activities—Sense Appeals.

Of course we do not get the exact image that the writer saw unless we know certain of the exact details that constituted it in his mind, in this our study of sensory imagery, as applied to the interpretation of literature. But this exact image is not necessary as the pupil can, if his experience be sufficient, recreate the necessary image and thus be in sympathy with the author.

But the experiences of the pupil are very limited, as a rule—he has not seen enough. The experiences of the city pupil often differ widely from those of the country pupil and vice versa. The spirit of his generation also differs widely from that to which his grandmother and grandfather belonged. So we should help the pupil understand the spirit of the times in which the selection was written and also try to broaden his cognitive (perceptive) powers by pictures, conversations, lectures, etc.

Judd says:

"Good pedagogy should call into activity all the powers of the mind of the learner. Thus in the case of the language teacher, to utilize the visual and the graphic centers only, and allow the auditory and the motor speech centers to lie barren, is to get only a portion of the sensory impression that may be got if all the centers are utilized.

Again, since some individuals of a group will learn better by the utilization of the visual and the graphic centers, others by the utilization of the auditory and the motor-speech centers, etc., every course in language should give opportunity for both forms of impression, that is, for the hearing, and seeing (reading); for speaking and writing.

Language study is best cultivated by utilizing the nervous energy of *all four centers*, that is, the ear, the eye, the vocal organs and the hand. Each must support the other, thus heightening the total impression.

Generalizations, in this case principles and laws, must base upon sense perceptions, in this case spoken or written words and phrases, and must follow, not precede them." (20)

Although we cannot share the *exact* experiences we can enter sympathetically into the pupil's pictures and his sensations. My point is that, by instilling into the mind of the pupil the necessity of a wise unselfishness, the effacement of a too large egoism, and a willingness to become liberally minded, he will make the selection vital by the ability to recreate the sensory image—the appeals to the five senses. "Captains Courageous" abounds in types of sound

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(36) Sherman, pp. 68–93; 60–86.
(20) Judd, pp. 228–229.

and motion. One can hear, see and smell, the sounds, sights and odors respectively of the sea. The type idea is prevalent throughout Kipling. The type is shown in the following italicized words.

Types of *Form:*

* * * while behind the cod three or four graybacks *broke the water into boils.*

Types of *Motion:*

He passed *like a big snake* from the table to his bunk.

Types of *Color:*

The sea was running round him in *silver-colored hills.*

Types of *Smell:*

* * * a *fine full flavor of cod-fish* hung round rubber boots and blue jerseys * * * and the smell of the earth after rain.

Types of *Sound:*

* * * the anchor came *up with a sob.*

To visualize is to image, to picture for the eye, if taken literally. But in its broader meaning it appeals to *all* of the senses. Appeals to the sense of hearing are often more powerful than appeals to the sight and the appeals to the touch and taste while considered as minor appeals are sometimes full of power. The appeal to hearing may be made by words similar in sound to the sounds they describe (onomatopoetic words) as *buzz* of bees; *crackle* of fire; *sizzling* bacon and eggs; *cluck-cluck* of the chickens, *moo* of the cow, *harsh grunt* of the pigs, and the brook *sang* and *bubbled* along. Details of color, motion and actions are suggestive to sight.

As to the method of arousing and stimulating these sensory activities we may use the following:

1. Sense appeals—through the medium of the five senses.
2. Concrete examples, or
3. Questions by the Teacher.

After the concrete example is read, such as from Tennyson: Passing of Arthur (See 11. 361–393. Contribution III.) The Teacher may call for (1) picture, (2) omitted details from members of the class.

Another plan which may be followed is: The teacher may ask questions to bring out certain details as to color, sound, touch, significance of figures, epithets, characters, etc. These questions emphasize the value of the sensory imagery, for sensory imagery means the concrete impressions—that appeal to the senses—seeing, hearing, feeling, touch and taste. Originally all language was pictorial, and pupils as well as adults care for the illustrated book, the illustrated lecture and the like, so we see the important part these concrete visual images occasion in our daily life.

While the illustrations of the visual and the auditory images are common in literature and the appeals made in literature to those sense organs of lesser

note—smell, touch, and feeling are less often found, yet they are of value. As effective uses of the sense of sight, hearing, smell, taste and touch we cite the following from literature.

I. From Richard Dehan (Clothilde Inez Mary Graves): Between Two Thieves.

"The horn of the herdsman sounded from the lower Alps, and neckbells tinkled as the long lines of placid cows moved from the upper pastures in obedience to the call, breathing perfume of scented vetch and honied clover, leaving froth of milk from trickling udders on the leaves and grass as they went."

II. From Stevenson: The Black Arrow.

1. "An arrow sang in the air, like a huge hornet; it struck old Appleyard between the shoulder-blades, and pierced him clean through, and he fell forward on his face among the cabbages. Hatch, with a broken cry, leapt into the air; then, stooping double, he ran for the cover of the house. And in the meanwhile Dick Shelton had dropped behind a lilac, and had his cross-bow bent and shouldered, covering the point of the forest."

2. "The daylight, which was very clear and gray, showed them a ribband of white foot-path wandering among the gorse. Upon this path, stepping forth from the margin of the wood, a white figure now appeared. It paused a little, and seemed to look about; and then, at a slow pace, and bent almost double, it began to draw near across the heath. At every step the bell clanked. Face it had none; a white hood, not even pierced with eye-holes, veiled the head; and as the creature moved, it seemed to feel its way with the tapping of a stick. Fear fell upon the lads, as cold as death.

"A leper," said Dick, hoarsely.

"His touch is death," said Matcham. "Let us run."

Such sensory images as these with their labeling and analysis are not an indispensable condition to the teaching of English, but they are a means to an end—to stimulate, to arouse interest. Without going into details, there are other ways to the vizualizing process which are also vital in literature, such as the use of concrete illustration to emphasize the abstract, and finally the objective message of the selection.

These images, these pictures in the mind, the sensory impressions, i. e., the imaginative concept find in experience their basis. Pupils may take a particular passage in a selection that appeals to them and write in such a way about it as to bring out the subjective meaning. This message may come in the form of a story, an essay, or poem, but whatever it is, the method does not vary. The objective message is interpreted in a vivid way by the mind of the pupil and he arrives at the subjective meaning. The ultimate meaning or message is then revealed. "*How they Brought the Good News from Ghent to Aix*" by Browning is a good illustration of this.

In order to get a fuller conception of the ultimate truth or subjective meaning of the literary message the pupil's mind must perceive the subjective message and the incidental development of the intellect and emotions will eventually bring an enlargement of consciousness. By revizualizing concepts and revitalizing emotions we arrive at the true meaning of life. This harmonizes with President Wilson's utterance in the following taken from the Supplement in English.

"President Wilson, in an address delivered before the Association of American Universities in 1910, affirmed that the higher education should insure, essentially, to all privileged to attain it, a Scientific Consciousness, a Philosophic Consciousness, a Literary Consciousness, and a

Historico-Economic Consciousness. The teachers of science, of philosophy, of history and of sociology, seem to have established their right, by the effectiveness of their work, to the recognition thus accorded. It is for us, who are entrusted with the task of fixing the sympathies and destiny of the coming generation towards letters, to make good our claim to the *third* place in the scheme."

"It is as possible to acquire a rhetorical literary consciousness, by study of twenty or thirty topics through a period of at least two years, as of arithmetical processes. To supply these topics, it is necessary to analyze the modes of literary masters and adapt them inductively to the student's powers. The first task will be to teach him the 'notation' of rhetorical or literary art; that is, how to use *sense-images*, how to impart *visual* quality to speech. He may do this often, by instinct, orally. He cannot compass it *every time*, in writing, without detailed instruction.

We find that the simplest means used by great writers is to *stimulate* rather than direct imagination. They produce a picture by bringing *incongruous objects or elements* together. For instance, *Hawthorne* begins An Old Woman's Tale with this sentence:

> In the house where I was born, there used to be an old woman crouching all day long over the kitchen fire, with her elbows on her knees and her feet in the ashes.

Crouching over flames in a fire-place is of course a *visualizing* pose, but the minds of many readers would not respond to it. After compelling and fixing in our consciousness this scene, by the incongruity of shoes thrust into warm ashes on the hearth, the author proceeds effectively with his sketch. Kipling forces a strong picture, in The Naulahka, by *incongruity of action*:—

> A few miles from Rawut Junction his driver had taken from underneath the cart a sword, which he hung around his neck, and sometimes used on the bullocks as a goad.

The scene presented in each case spreads in our minds. Each author depends on the principle that, if we can arouse imagination by shrewd use of a part, the mind will go on and realize the whole.

Incongruity of *elements* and incongruity of *action* will furnish several weeks of incidental and interesting work, both in constructing visual scenes from life, and in searching out examples of the like in literature. *Sense-appeals* of color, of sound, of taste, of touch, and of odor, and their use in literature, may next be studied. Examples like this from Hardy will be found not to be beyond the capacity of grammar and high-school pupils:—

> The lightning now was the color of silver, and gleamed in the heavens like a mailed army. A poplar in the immediate neighborhood was like an ink-stroke on burnished tin.

Of course the learner must study out what the given sensation is like, before he attempts to impart an experience of it to us through the medium of words. He will not be slow in meeting this requirement. He is more acute in classifying and illustrating his impressions than he is like to be in maturer years. Inquiry into the potency of sense-appeals to imagination, and into the secret of employing this power, is a fascinating theme. We all use this power more or less naturally and successfully in common talk, but generally fail of effectiveness with it when we use the pen. Studies of sense-appeals may be provisionally handled, along with usual rhetorical exercise, in a fortnight. * * *

He might study also here how to combine color with types of form; as in this example:

> The sky was blue, ever so blue, and all silver-notched at the edge, and tepeed with snowy mountain peaks.

Description by angles and other enabling lines of form will make up other topics or divisions, in the student's work. He should now variously be helped to realize that imagination concerns itself with the framework, the geometry of a scene or object, as well as with its details. When

the governing line or angle is given, the mind will often, as with a map, make over the outline into a completed picture. Note the effect, on imagination, of this example:

> The conductor stood leaning towards the orchestra, during the interruption, with his arm and baton at an angle of forty-five degrees, waiting to resume.

From the suggestion of the angle, we construct the *pose* of the conductor, and, with this, imagination goes on to supply the orchestra, which he faces, and even the audience behind him.

Elementary description, as dependent thus upon *types* of *form* and *color*, can be administered provisionally in a *dozen* or *fifteen* lessons. Narration, which is dependent fundamentally upon *types of movement*, will require as many more. The student must learn to analyze motion, just as he analyzes form and color, and must specify exactly what modes appear. If he can declare the right one, the picture is sure. Note the precision of Dickens here:

> Casting my eyes along the street at a certain point of my progress, I beheld Trabb's boy approaching, lashing himself with an empty blue bag.

The typical idea of 'lashing' makes us see the movements of the boy, as he strikes himself fiercely with the bag over the hips and shoulders. This action, with mention of the 'blue' color, so inspires our fancy that we construct the whole scene of the street and the speaker as well as the approaching boy.

Exposition, as the literary development of principles from facts, belongs next, and should be taught in definite, inductive lessons. Argumentation, which is *applied exposition*, may be postponed till a later year. The study of characterization, characterization by the use of traits or imaginative appeals, should follow exposition. There is probably little need of illustrating, here, the modes of characterization used by great writers. The following is a notable example from Maupassant:

> Chicot, on the contrary, was red, fat, short, and hairy. He looked like a raw beefsteak. He continually kept his left eye closed, as if he were aiming at something or at somebody, and when the people said jestingly to him, 'Open your eye, Labouise', he would answer, 'Never fear, sister, I'll open it when there is a good reason to'.

Labouise had a habit of calling every one 'sister', even his scavenger partner.

Of course we gain an acquaintance, by this, with Chicot, much as if we had seen and heard what is here set down. We gain acquaintance with people by the same means, whether in life or books. We must know how to use this means in order to characterize successfully, just as we must know the means of describing and narrating vividly. Rhetoric cannot be administered, more than carpentry or cooking or piano-playing, in a general way. There are graded and definite steps, steps of which none can be omitted, in every art. (25)

V. Characterization.

Oral characterizations, which stimulate the mind to discover the person as well as the personality are not dependent upon incongruity of elements or upon sense-appeals. There are available besides, the Vizualizing *Action* and the Vizualizing *Pose*. These supply a momentary picture by way of provincial or incidental characterization.

I. Illustrations of Vizualizing *Action:*

1. From Life:

"Coming along the street was a boy in brown knickerbockers, eating from two ice-cream cones, one in each hand."

"The captain used glue to seal his letters, and never failed to pound on each, after using the glue, with his fist."

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(25) Nebraska High School Manual, pp. 28, 7, 8, 9, 10. (Sherman.)

2. From Literature:

"No", said Lapham rather absently. He put out his huge foot and pushed the ground-glass door shut between his little den and the bookkeepers, in their larger den outside.

(Howells.)

II. Illustrations of Vizualizing *Pose.*

"Mrs. Lapham stood flapping the cheque which she held in her right hand against the edge of her left."

"During the whole evening, Mr. Jellaby sat in a corner with his head against the wall, as if he were subject to low spirits."

A further means by which to show the presence of persons to the imagination is by singularities in dress or looks.

"Turgenev continually uses the mode to introduce special characters visually and will furnish our best examples here:

A boy of six came up, grimed all over with soot like a kitten, with a shaved head, perfectly bald in places, in a torn, striped frock, and huge overshoes on his bare feet.

'There was the light click of hurrying heels, the door opened, and in the doorway appeared a girl of eighteen, in a chintz cotton gown, with a black straw hat on her fair, rather curly hair'." (36)

We become acquainted with people by acts, words, appearances, and environment and judge them by means of "appeals" of character, mood or incidents as based on the law of cause and effect. The mode of mental action in interpreting appeals is emotional, i. e., it is an inference made in imagination, as distinguished from the purely logical process. (For further particulars see number 36, in Bibliography.)

As regards the preparation of English Literature in the primary and secondary schools, Dean Sherman, of the Graduate College, University of Nebraska, in "English and English Literature in the College", says:

"The fact that literature is cast, not in the kind of English that the school youth *speaks,* but in the universalized idiom, terse and weighty in matter, and considerably heavier in vocabulary, constitutes the chief difficulty. The average college student, in his *first* year of residence, can scarcely read classical English prose with ready understanding. Professor McElroy, of the University of Pennsylvania, puts the case more strongly. He says:

'Out of the thousands of young men who in the last twenty-two years have entered the institution to which our personal knowledge extends, only a few could be said to know their own language. * * * Their vocabulary was scarcely larger than a day laborer's; their powers of ob servation were of the lowest—of a page of English literature read by them they could give nothing approaching a satisfactory account; the words had passed before them in marshalled array, only to leave them half blind. Here is again the same gulf fixed between spoken and written English that has been already considered in the first part of this paper. * * * This is the difference to be overcome. They must learn the ultimate message out of *written words* just as they got it out of the *spoken.* They must learn to interpret books just as they read men and things in their daily walks outside. The new plan of using complete books like Ivanhoe and Tales From Shakespeare as school readers in the grades, insures greater and more immediate interest than the old stereotyped and often meaningless 'reading lesson'. * * *

Literature is a thing to be *understood* and *felt;* and teachers in the secondary schools must so regard it. * * *

The boy who comes to college should have learned how to gather up the sense out of a page of plain, common prose as quickly as he ever will. Then can anything be done to keep the sensibilities of school children from being intellectualized and deadened before college years are reached? Very evidently. Sixty years or more ago, under the inspiration of the poet Grundtvig,

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(36) Sherman, pp. 94–129. (Elements of Literary Composition.)

a school was founded at Askov, Jutland, for the specific end of developing the emotional side of the mind. This institution has become famous, and numerous sister academies have sprung up all over the kingdom. They are called *Hoj Skoler*, 'High Schools', are supported by the Government, and aim professedly and conscientiously to secure for their pupils the *aandelig udvikling*, 'education of the sensibilities'. The means depended upon for such effect is principally the study of famous men, the great characters of history. A better means would surely be literature, if the country had one rich and varied enough. Yet these schools are considered wholly successful, and are growing in popularity. If we can learn how to teach to the same effect we can easily do better in this country. Our instructors must have their pupils read emotional literature to help them feel what has feeling in it, just as thought literature to help them interpret thought meanings. Let them tell something like the story of *Rab and His Friends* or the execution of Charlotte Corday, preparatory to class reading. Further on, in the first high school years, something vastly better can be done, as many experiments have shown. This present term, a tenth grade teacher that I know found it impossible to interest her pupils in the lyrics of Tennyson, the prescribed work for her year. Only a few in the class were not bored with the notes and comments they had to learn. There was particularly a big German boy, who was good in other work, but conspicuously dull and slow at this. The experiment was tried of setting the class at finding out what there was in the poems that was not prose, and determining what words and expressions had feeling in them. The whole class was interested in the very first exercise. In the second, the stupid German boy and the other dull ones were as good as the best; and the whole class read once more the poems first studied as unmeaning things, with evident delight. There will be small risk of that class losing its capacity to respond to emotional literature, if the power of discernment is not again disused. * * * I had a student once who was recommended by his teacher as a genius. He read only the selectest things, and walked knee deep in criticism. Moreover, he was afraid of studying literature systematically, according to class methods, lest it should spoil his powers of appreciation and injure the delicacy of his poetic sense. I tested those powers and that sense one day by getting him to read these lines from Tennyson:

'And I rode and found a mighty hill,
And on top a city walled; the spires
Pricked with incredible pinnacles unto Heaven'.

'Where is the poetry here in words?' I asked. 'I think it is in 'incredible', he said, or 'spires'. 'How about 'pricked?' I ventured. 'I don't understand that', he answered. 'I don't see any meaning in the sentence'. Yet all there is of Tennyson consists in tremendous figures like this—which indeed is but one of the minor great ones. This student poor in penetration as he was, could read poetry far better than the majority of my class when they left college, or of any college class that I have since known. * * *

The simple truth is: Taste is of the feelings; and we have been trying to make it a thing of the intellect, of reason. Polite literature appeals to taste and must be spiritually discerned and appreciated." (35)

Literature is, moreover, the *highest* form of art. The aim of art is to convey an emotion from one soul to another.

Tolstoi's definition of art is as follows:

"Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them.

Art is not, as the metaphysicians say, the manifestation of some mysterious idea of beauty, or God; * * * but it is a means of union among men, joining them together in the same feelings, and indispensible for the life and progress toward well-being of individuals and humanity. * * * The estimations of the value of art (i. e., of the feelings it transmits) depends on men's perception of the meaning of life." (44)

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(35) Sherman in Educational Review, pp. 42–56.

(44) Tolstoi, pp. 43–45.

He further says:

"Acording to Burke (1729–1792—'Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful'), the sublime and beautiful, which are the aim of art, have their origin in the promptings of self-preservation and society. These feelings, examined in their source, are means for the maintenance of the race through the individual. The first (self-preservation) is attained by nourishment, defense, and war; the second (society) by intercourse and propagation. Therefore self-defense, and war, which is bound up with it, is the source of the sublime; ociability, and the sex-instinct, which is bound up with it, is the source of beauty." (44)

Longinus writes that there are five different sources of lofty style which are the most productive, the power of expression being a foundation common to all five types, and inseparable from them. He informs us as follows:

"First and most potent is the faculty of grasping great conceptions, as I have defined it in my work on Xenophon. Second comes passion, strong and impetuous. These two constituents of sublimity are in most cases native-born, those which now follow come through art: the proper halnding of figures, which again seem to fall under two heads, figures of thought, and figures of diction; then noble phraseology, with subdivisions, *choice* of *words*, and use of tropes, and of elaboration; and fifthly, that cause of greatness which includes in itself all that preceded it, dignified and spirited composition." (21)

Gayley in his "Literary Criticism" gives the following excerpts:

1 Longinus, Dionysus—On the Sublime—"The chief value of this treatise is that it shows us *how* the *classic* literature appealed to the literary sense of the ancients."

2. Herbert Spencer: Essay on Philosophy on Style:

"One of the most important of modern contributions to the theory of style. Spencer attempts to explain the effect of both prose and poetry upon the principle that the language is most forcible which best economizes the mental energies and the mental sensibilities." (14)

And again in his Classic Myths he says:

"That the study of the classic myths stimulates to creative production, prepares for the appreciation of poetry and other kinds of art, and furnishes a clue to the spiritual development of the race.

1. Classic mythology has been for succeeding poetry, sculpture, and painting, a treasure house replete with golden tales and glimmering thoughts, passions in the rough and smooth, and fancies rich bejewelled.

2. For the reader the study of mythology does much for a poet, sculptor, or painter. It assists him to thread the labyrinth of art, not merely with the clew of tradition, but with a thread of surer knowledge whose surest strand is sympathy. * * *

The knowledge of mythic lore has led men in the past to broadly appreciate the motives and conditions of ancient art and literature, and the uniform and ordered evolution of the æsthetic sense. And, besides enriching us with heirlooms of fiction and pointing us to the sources of imaginative joy from which early poets of Hellenic verse or Norse, or English, drank, the classic myths quicken the imaginative and emotional faculties to-day, just as of old. * * * The study, when illustrated by master pieces of literature and art, should lead to the appreciation of concrete artistic productions of both kinds. * * *

Furthermore, it must be borne in mind that the myths of the ancients, as the earliest literary crystallization of social order and religious fear, record the incipient history of religious ideals and moral conduct. For though ethnologists may insist that to search for truth *in* mythology is vain, the best of them will grant that to search for truth *through* mythology is wise and profitable.

The term classic, however, is, of course, not restricted to the products of Greece and Rome; nor, is it employed as synonymous with classical or as antithetical to Romantic. From the extreme Classical to the extreme Romantic is a far cry; but as human life knows no divorce of

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(44) Tolstoi, p. 19.

(21) Longinus, p. 13.

(14) Gayley, pp. 222–228.

necessity from freedom, so genuine art knows neither an unrelieved Classical nor an unrestrained Romantic. Classical and Romantic are relative terms. The Classical and the Romantic of one generation may merit equally to be the classic of the next." (15)

Closely associated with the word "classic" is the word "culture" both of which include, we may say, the element of refinement. What is culture? Matthew Arnold in his essay on Culture and Anarchy says:

"The scope of the essay is to recommend culture as the great help out of our present difficulties; culture being a pursuit of our total perfection by means of getting to know, in all the matters which most concern us, the best which has been thought and said in the world; and through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits, which we now follow stanchly but mechanically, vainly imagining that there is virtue in following them stanchly which makes up for the mischief of following them mechanically.

Certainly we are no enemies of the Nonconformists; for, on the contrary, what we aim at is their perfection. But culture which is the study of perfection, (—p. XIII) leads us, as we in the following pages have shown, to conceive of true human perfection as a *harmonious* perfection, developing all sides of our humanity; and as a *general* perfection, developing *all* parts of our society.

Culture then is properly described not as having its origin in curiosity, but as having its origin in the love of perfections; it is a study of perfection. It moves by the force, not merely or primarily of the scientific passion for mere knowledge, but also of the normal and social passion for doing good. As in the first view of it, we took for its worthy motto Montesquien's words: 'To render an intelligent being yet more worthy', so, in the second view of it, there is no better motto which it can have than these words of Bishop Wilson: 'To make reason and the will of God prevail." (2)

While culture may cause us "to conceive of true human perfection as a harmonious perfection, developing all sides of our humanity", yet we have the practical or knowledge-getting side to think of in the development of all parts of our society—a correlation of the two is essential in order to develop a well-rounded person. Among the "Courses of Study in English" which were sent in reply to Questionnaire "A" one—an Academic-Normal Course in a Technical School—showed that there was an attempt at the correlation of the development of the sensibilities and of the knowledge-getting side of life. This Hampton Institute "Course of Study" says: "The Trade School and Agricultural Department furnish lists of subjects suggested by their work, and these give an endless variety of topics for short oral exposition". (For Course of Study in English for this school see Part II, Existing Conditions.)

Summary: The purpose which the teacher of English has in mind, primarily, is to instruct the pupils to read with understanding, to speak correctly, to write correctly, to develop the sensibilities of the pupil and to promote his information or knowledge-getting powers. In order to do this the English teacher must note the material changes that overtake the pupil during the junior and senior stage of high school work and form and exalt the new sex-consciousness by noble literature that presents healthy types of womanhood and manhood. Teachers of English must deal with the sentiments as well as with the understanding through use of literature. Literature is efficient in developing the feelings of youth if properly administered. The mere mechanical pronunciation of words as an end in itself will not make the pupil proficient, but he must learn to read in such a way as to recreate in

(15) Gayley, pp. XXXI–XXXIII; 7

(2) Arnold, pp. X–XIII; 7.

his own consciousness and in his hearer's consciousness the essential concepts and the essential emotions which dictated the author's writing. Words must be made vital that sentences, paragraphs and the whole composition may be transfused with the beauty and strength of imagination.

During the adolescent period, Form begins to come into its own independent rights. The eye, which in most persons is the sense nearest the mind is the seat of the sense of color, light and shade and form. Of these the color-sense seems to appeal most to the sentiments. While in the preadolescent stage the pupil sees light and shade best, the pupil in the adolescent stage far excels the preadolescent in response to colors about him. The blue sky, the blossoms, the green fields, etc., now inspire a new feeling. Colors have a suggestive meaning and symbolic power, crimson suggests blood, yellow suggests gold, and there is now felt both a new æsthetic pleasure and a new æsthetic pain in the contrast and harmony of color. The pupil should be given an opportunity to express in words the music and poetry of his soul. In this crude stage of self-expression we have the so-called Verse Writing. Reading and memorizing poetry will serve to develop the natural instinct for rhythm and euphony. Life affords a splendid array of subjects for this work such as the falling of leaves, trees swaying in the wind, snow-storms, etc.

In a highly complex system the individual child is apt to be lost in the midst of machinery. The remedy is individual promotion—as now used in junior high schools—at reasonably frequent intervals, on the basis of single subjects instead of by grade, or groups of subjects. As education is a preparation for completer living, it must include usefulness and happiness. For this reason, it should equip a pupil for a vocation, and also furnish him means for the enjoyment of the refined pleasures of life.

While many of these pupils come from homes of no great intelligence, we should give them, as their right, not only somewhat the practical things of life, but arouse in them the desire for the things of culture also. Their possibilities of enjoyment outside of their occupational hours should not be denied them. The demand, in this age is great for a liberal education as well as for a vocational one, and vice versa. We want good intelligent citizens as well as good workmen. We should aim to inspire them to obtain a good education and good training that they may become good citizens.

To accomplish this a pupil, at the beginning of his senior high school course, should have clearly in mind a general high school aim—Vocational Education, General Education or College Preparation. To attain these aims the High School Program of courses *may* present six groups of courses, a Required Group and five Elective Groups. He must decide which of the five Elective Groups—Academic, Professional, Commercial, Agricultural or Technical Arts—will best help him to realize his school aim. The Required Group should consist of English, Physical Education, and Chorus or Orchestra training. In addition to this he must take the required subjects and the necessary elective subjects in the chosen Elective Group. The Prevocational and Junior High School Course *may* present five groups of courses, a Required Group and four Elective Groups. The pupil must decide which of the four

Elective Groups—Academic, Commercial, Agricultural or Industrial Arts* will best help him to realize his school aim. The Required Group should consist of English, history, geography, sewing and cooking for girls, and manual training or shop work for boys, Physical Education and Chorus or Orchestra practice. In addition to these he must take the *required subjects* and the necessary Elective subjects in the chosen Elective Group.

The suggestive "Course of Study" in English is meant to be flexible and is open to modifications according to the needs of the school. (It is outlined in the next division of this thesis.)

*This term varies.

Part IV.

COURSE OF STUDY IN ENGLISH.

COURSE OF STUDY IN ENGLISH FOR HIGH SCHOOLS

I. Prevocational and Junior High Schools

GRADE VII-B. FIRST YEAR, FIRST SEMESTER ENGLISH I.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:
    a. Composition—Oral and Written.
        (1) Paragraph Themes: (One a week.) (a) Narration; (b) Description; (c) Exposition; (d) Argumentation.
        (2) Long Composition, or theme. (One a month.)
        (3) Letter-writing: (a) Social letters; (b) Business letters.
        (4) Verse-writing.
        (5) Book Reports. Book Reviews.
        (6) Development of Topic Sentences.
        (7) Old-time Tales, Oral reproduction: (Select one.) (a) Longfellow: Bell of Atri; (b) Arnold: Death of Balder.
        (8) Historical Tales, Oral reproduction: (Select one.) (a) Famous Tales from Other Lands; (b) Stories of Our Country.
        (9) Stories and story-telling, Oral reproduction: (Select one.) (a) Grandmother and Grandfather Stories. (b) Fireside Stories Retold.
        (10) Biographical Sketches.
        (11) Practical use of books and libraries.
            (a) The book, its parts, its care.
            (b) The Dictionary.
            (c) The Encyclopedia.
2. Sources of Material.
    a. Personal experience.
    b. Observation.
    c. Stories and poems close to child-life.
    d. Literature, history, geography.
    e. Manual Training and Domestic Science.
    f. Suggestive questions.
    g. Suggestive topics.
    h. Pictures suggestive of the child's experience.
    i. Vocational Guidance Material.

B. TECHNICAL ENGLISH.

1. Study Material.
    a. Applied study of material.
        (1) Sentence Structure.

(2) Paragraph Structure.

b. Parts of Speech Vitalized.

(1) Teach the: Noun as the type combining element. Adjective as the type modifying element. Verb as the type asserting element.

(2) Train the child to: Keep his *pronouns clear* and choose right forms. *Keep clear* his correlatives. Use carefully the subordinate conjunctions.

c. Correction of errors in speech.

d. Detailed study of the noun.

e. Parsing, analysis, diagram.

II. Literature.

A. General Literature.

1. Study Material. (Select one from each group.)

a. Poetry.

(1) Hemans: Landing of the Pilgrims.
(2) Bryant: The Forest Hymn.
(3) Whittier: New Year.

b. Fiction.

(1) Mark Twain: The Pony Rider.
(2) Stevenson: Treasure Island.
(3) Irving: Rip Van Winkle.

c. Plays.

(1) King Robert of Sicily.

d. Dramatization.

(1) Dickens: Christmas Carols.
(2) Longfellow: Courtship of Miles Standish.

e. Classic, Northern and Medieval Myths as: (Select as needed.)

(1) Baldwin: Hero Tales Told in School; The Golden Fleece; Story of Siegfried; Stories of Roland; Stories of the King.
(2) Barker: Stories of Old Greece and Rome.
(3) Gayley: Classical Myths. (Selected.)
(4) Hutchinson: Golden Porch. (Selected.)
(5) Mabie: Norse Stories.

2. Memorizing.

a. Prose. (Select one from each group.)

(1) Dickens: Selections from Pickwick Papers.
(2) Lincoln: Gettysburg Address.

b. Poetry.

(1) Bryant: Death of the Flowers.
(2) Lowell: Youssouf.
(3) Van Dyke: Ruby Crowned Kinglet.

3. Quotations.
    a. Prose. (Selected.)
    b. Poetry. (Selected.)
4. Required Reading.
    a. Dickens: Christmas Carol.
    b. Longfellow: Courtship of Miles Standish.
    c. Whittier: Snow Bound.
5. Suggested list for telling or reading by teacher.

    Antin: The Promised Land.
    Fox: Little Shepherd of Kingdom Come.
    Edgar: Stories from Morris.
    Hugo: Jean Valjean in Les Miserables.
    Mitchell: The death of Major Andre from "Hugh Wynne".
    Martineau: Peasant and Prince.
    Washington: Up from Slavery.
6. Supplementary Reading—Home Reading. (Each pupil make an oral report on any one book from outline prepared by teacher.)
    a. Prose.

    Alcott: Little Women; Little Men.
    Aldrich: Story of a Bad Boy.
    Anonymous: Arabian Nights.
    Baldwin: Story of Siegfried.
    Beale: Stories from the Old Testament.
    Brooks: Boy Emigrants.
    Brown: Rab and His Friends.
    Barrie: Peter and Wendy.
    Dickens: Old Curiosity Shop or Cricket on the Hearth.
    Dodge: Hans Brinker.
    Duncan: Story of Sonny Sahib.
    Finch: Nathan Hale.
    Field: Christmas Tree and Christmas Verse.
    Eggleston: Hoosier Schoolmaster.
    Grimm: Fairy Tales.
    Hawthorne: Tanglewood Tales.
    Jewett: Betty Leicester.
    Kingsley: Heroes.
    Kipling: Just So Stories.
    Lamb: Adventures of Ulysses.
    La Ramee: Dog of Flanders.
    Liljencrantz: Thrall of Lief the Lucky.
    Macleod: Book of King Arthur.
    Page: Two Little Confederates.
    Pyle: Merry Adventures of Robin Hood.
    Roberts: Red Fox.
    Spyri: Heidi.

Stevenson: Will 'o the Mill (in The Merry Men).
Trowbridge: Cudjo's Cave.
Wright: The Gray Lady and the Birds.

b. Poetry.
Bryant: A Forest Hymn; Hymn to North Star; The White-Footed Deer.
Cary: Order for a Picture.
Cheney: The Happiest Heart.
Finch: The Blue and the Gray.
Harte: What the Chimney Sang.
Hemans: Casabianca.
Holmes: One Horse Shay.
Howe: Battle Hymn of the Republic.
Kingsley: The Three Fishers.
Longfellow: The Psalm of Life; Paul Revere's Ride.
Lowell: The First Snowfall.
Norton: Soldiers of Bingen.
Riley: The Name of Old Glory.
Scott: Lochinvar.
Sill: Opportunity.
Tennyson: Sir Galahad.

B. VOCATIONAL LITERATURE: Select one book for each pupil. (Each pupil after reading a book will give an *oral* report of it from ***his own*** skeleton outline.)

1. Required Reading.
   a. Adams: Harper's Indoor Books for Boys.
   b. Hall: Stories of Invention:
   c. Paret: Harper's Handy Book for Girls.

C. SUPPLEMENTARY READING—HOME READING: (Each pupil make oral report on *any* one book from his own skeleton outline.) This list furnishes material for *Vocational Guidance, etc.*
Andrews: The Perfect Tribute.
Bolton: Lives of Girls Who Became Famous.
Keller: Story of My Life.
Franklin: Autobiography.
Mabie: Heroes Every Child Should Know.
Thayer: Men Who Win.

GRADE VII-A. FIRST YEAR, SECOND SEMESTER. ENGLISH II

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:
   a. Composition—Oral and written.
      (1) Short themes—Paragraph theme. (One a week.) Narration; Description; Exposition; Argumenta-

tion—Paragraph on each side of the question by different pupils.

(2) Long themes or compositions. (One a month.)

(3) Historical Tales—Oral reproduction: (a) Stories from the Masters; (b) Everyday Studies: (1) Franklin: Turning the Grindstone; (2) Irving: The Captain's Tale.

(4) Letter-writing.

(5) Verse-writing.

(6) Developing the pupil's vocabulary through experience.

2. Sources of Material.
   - a. Personal experience.
   - b. Observation.
   - c. Stories and poems close to child-life.
   - d. Literature, history, geography.
   - f. Suggestive questions.
   - g. Suggestive topics, etc.

3. Reading or telling of stories by teacher. (Selected.)

B. TECHNICAL ENGLISH.

1. Study Material.
   - a. Applied study of material.
   - b. Review paragraph structure.
   - c. Review sentence structure.
   - d. Corrections of errors in speech.
   - e. Detailed study of pronoun, adjective, adverb.
   - f. Phrases.
   - g. Parsing, analysis, diagram.

II. Literature.

A. GENERAL LITERATURE.

1. Study Material. (Select one from each group.)
   - a. Poetry.
     - (1) Longfellow: Tales of a Wayside Inn. (Selected.)
     - (2) Whittier: Snow Bound.
   - b. Fiction.
     - (1) Hawthorne: The Great Stone Face.
     - (2) Irving: Legend of Sleepy Hollow.
     - (3) Kipling: The Jungle Book.
   - c. Dramatization.
     Legend of Sleepy Hollow.
   - d. Memorizing.
     - (1) Poetry: Holland: God Give us Men; Emerson: The Snow; Longfellow: The Children's Hour; Carlyle: To-day.
     - (2) Prose. (Selected.)

3. Quotations or Literary Gems.
   (1) Prose. (Selected.)
   (2) Poetry. (Selected.)
4. Reading or telling stories by teacher. (To be selected.)
5. Required Reading.
   Dickens: David Copperfield.
   Kipling: Captains Courageous; Jungle Books.
6. Supplementary Reading—Home Reading. (Read and report on two additional books from Grade VII-B list.)

B. VOCATIONAL LITERATURE. (See Grade VII-B.)

1. Required Reading.
   Adams: Harper's Outdoor Book for Boys.
   Fowler: The Boy—How to Help Him Succeed.
   Baker: Boy's Book of Inventions.

C. SUPPLEMENTARY READING—HOME READING. (See Grade VII-B.)

Bolton: Lives of Poor Boys Who Became Famous.
Coe: Heroes of Everyday Life.
Miller: Things that Endure.
Stoddard: Men of Business.
Williams: Some Successful Americans.
Wilson: Making the Most of Ourselves.

GRADE VIII-B. SECOND YEAR, FIRST SEMESTER. ENGLISH III.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:
   a. Composition—Oral and written.
      (1) Forms of discourse—narration, description, exposition, argumentation: (a) Short themes—paragraph themes (one each week); (b) Long themes (one each month); (c) Letter-writing; (d) Notes of invitation; (e) Applications for positions; (f) Review social and business letters.
      (2) Verse-writing.
      (3) Topics: (a) Simple exposition on local and civil questions; (b) Descriptive themes or imaginary journeys; (c) Themes on characters admired by pupils; (d) Imaginary conversations between historical characters; (e) Description of work in other classes.
      (4) Sources of material based upon: (a) Topics from recreation; (b) Work in school and out; (c) Observation of processes, scenes, objects, occupations; (d) Books; (e) Imagination.

B. TECHNICAL ENGLISH.
  1. Word-building and Derivation.
     a. Prefixes and suffixes.
     b. Latin and Greek roots.
     c. Synonyms and homonyms.
  2. Spelling of words used.
  3. Necessary punctuation.
  4. Sentences.
  5. Clauses.
  6. Conjunctions and prepositions.
  7. Detailed study of verb.
  8. Mechanics of oral expression.
     a. Breathing.
     b. Vocalization.
     c. Postures and gestures.
     d. Phonetics.
  9. Activities in oral expression.
     a. Vocalization in unison.
     b. Vowel practice.
     c. Articulation practice.
     d. The speech defects of individuals.
     e. Oral Reading for proper grouping of words, etc.
     f. Memorizing appropriate selections in prose and poetry.
     g. Oral composition.

II. Literature.

A. GENERAL LITERATURE.
  1. Study material. (Select one from each group.)
     a. Poetry: (American Anthology.)
        Bryant: To a Waterfowl.
        Lanier: Chattahoochee.
        Riley: Green Fields and Running Brooks; The Old Swimming Hole; Knee-deep in June.
        Field: Christmas Tales and Christmas Verse; A Little Book of Western Verse, Book II; A Little Book of Profitable Tales.
     b. Fiction.
        Irving: Sketch Book.
        Hale: A Man Without a Country.
        Sweetser: Ten Boys and Girls from Dickens.
     c. Dramatizing.
        Merchant of Venice.
     d. Memorizing.
        Prose and Poetry. (Selected.)
  2. Reading or telling of stories by teacher. (Selected.)
  3. Required Reading.
        Andrews: The Perfect Tribute. (Lincoln.)

London: The Call of the Wild.
Montgomery: Anne of Green Gables.
Warner: A Hunting of a Bear.

4. Supplementary Reading. Home Reading. Read one book in list and give oral report from pupil's own outline.
   Bullen: The Cruise of the Cachalot.
   Burnett: The Secret Garden.
   Clemens: Prince and Pauper.
   Cooper: The Deerslayer; The Pilot.
   Davis: Stories for Boys.
   De Amicis: An Italian School Boy's Journal. (Cuore.)
   Dix: Soldier Rigdale.
   Doubleday: Stories of Invention.
   Doyle: Micah Clarke.
   Duncan: Adventures of Billy Topsail.
   Eastman: Indian Boyhood.
   Eggleston: Hoosier Schoolmaster.
   Fouque: Undine.
   Hale: A New England Boyhood.
   Halsey: The Old New York Frontier.
   King: Cadet Boys.
   Lang: The Book of Romance.
   Larcom: New England Girlhood.
   Laurie: School Days in Italy; School Days in France.
   Liljencrantz: The Thrall of Lief, the Lucky.
   Lincoln: A Pretty Tory.
   Montgomery: Anne of Avonlea.
   Morris: The Sundering Flood.
   Parkman: Montcalm and Wolfe; Conspiracy of Pontiac.
   Pyle: The Story of King Arthur.
   Rice: The Champions of the Round Table; Sir Launcelot and His Companions; Mrs. Wiggs of the Cabbage Patch.
   Scott: The Talisman.
   Sharp: A Watcher in the Woods.
   Warner: Being a Boy.

B. VOCATIONAL LITERATURE. (See Grade VII-B.)
   1. Required Reading:
      a. Fowler: How to Get and Keep a Job.
      b. Vanderlip: Business and Education.
      c. Verrill: Harper's Book for Young Naturalists.

C. SUPPLEMENTARY READING. HOME READING. (See Grade VII-B.)
   1. Bloomfield: Vocational Guidance.
   2. Drysdale: Helps for Ambitious Boys.
   3. Grinnell and Swan: Harper's Camping and Scouting.
   4. Judson: Higher Education as a Training for Business.
   5. Marsden: The Young Man Entering Business.
   6. Verrill: Harper's Book for Young Gardeners.

I. Composition.

A. Constructive English.

1. Form:
    - a. Compositions—Oral and written.
        - (1) Narration, description, exposition, argumentation. (a) Short themes—paragraph themes (one a week); (b) Long themes (one each month); (c) Letter-writing: Notes of invitation; Applications for positions; (d) Verse-writing.
        - (2) Topics: Simple arguments on school topics; How to make things; How to find things or go to various places; How various contrivances work; Accounts of visits to factories and museums. The aims are: Keep to the point; Be courteous; Clearness of expression; Close observation.
        - (3) Sources of material: Personal experience; Observation; Literature, geography, history, etc.; Manual Training and Household Arts, Science; Pictures; Characters in book—Outside of book; Topic sentences; Select sentences in a written theme, etc.

B. Technical English.

Review—

- Essential elements of a sentence.
- Clauses.
- Inflection of five of the eight parts of speech.
- Spelling of words used.
- Necessary punctuation.
- Parsing, analysis, diagraming.
- Word study.
- Study of Types.
- Memorizing.
- Conversation groups (in Grades VII, VIII, IX).
- Extemporaneous Speech.
- Formal Address or Oration (not in detail).
    - National and state holidays.
    - Birthdays of poets and famous men.
    - Special occasions, etc.
- Mechanics of oral expression. (See Grade VIII-B.)
- Activities in oral expression.
    - For general scope of the work see Grade VIII-B.

II. Literature.

A. GENERAL LITERATURE.

1. Study material (select one from each group).

   a. Poetry.

      Holmes: Old Ironsides, Last Leaf, My Aunt, Height of Ridiculous, The Boys, Contentment, Chambered Nautilus, Broomstick Train, Dorothy Que, One Horse Shay, Spectre Pig, Oysterman.

      Whittier: Snow Bound. (Selected.)

      Longfellow: Evangeline.

   b. Fiction:

      Macaulay: Horatius.

      De Amicis: Sardinian Drummer Boy. (Appeals.)

      Kipling: Captains Courageous. (Types of form, color, sound, motion, smell.)

   c. Dramatization.

      Julius Caesar.

      Merchant of Venice.

2. Reading or telling of stories by teacher. (Selected.)

3. Required Reading.

   a. Wiggin: Rebecca of Sunnybrook Farm.

   b. Cooper: Last of the Mohicans.

   c. Kipling: Kidnapped.

   d. Sweetser: Ten Boys and Girls from Thackeray.

4. Supplementary Reading—Home Reading. (Read and report on two other books from Grade VIII-B list.)

B. VOCATIONAL LITERATURE. (See Grade VII-B.)

1. Required Reading.

   a. Adams: Harper's Electricity Books for Boys.

   b. Munn and Company: Trade Marks. Trade Names.

   c. Wooley: Addison Brandhurst.

C. SUPPLEMENTARY READING—HOME READING. (See Grade VII-B.)

Bryce: The Hindrance to Good Citizenship.

Call: Everyday Living.

Hubbard: A Message to Garcia.

Kelland: Mark Tidd in the Back Woods.

Matthews: Getting On in the World.

Stockwell: Essential Elements of Business Character.

GRADE IX-B. THIRD YEAR, SECOND SEMESTER. ENGLISH V.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:

   a. Composition—Oral and written.

      (1) Forms of discourse: Narration, description, exposition, argumentation: (a) Short themes—

paragraph themes (one a week); (b) Long themes (one a month); (c) Letter-writing (attention to substance as well as to form); (d) Verse-writing.

(2) Topics: (a) Composition: Definition; (b) Letter-writing: Excuses for Absence, Excuses for Tardiness; (c) Letters of Friendship; (d) Letters of Invitation; (e) Order Letters; (f) Letters of Application.

(3) Sources of Material: Observation; Experience; Books, Current Magazines; Imagination.

B. TECHNICAL ENGLISH.

1. Review of capitalization and necessary punctuation.
2. Diagraming, parsing, analysis.
3. Sherman and Blaisdell Texts:
    a. Sherman's Elements of Literature and Composition.
        (1) Words: Chapters I-V.
        (2) Phrases: Chapters IX-X.
        (3) Types: Chapters VI-VII-VIII.
        (4) Appeals: Chapters XIV-XVII-XVIII.
4. Canby and Opdyke: Elements of Composition.
    a. Composition: Chapter I.
    b. Shaping the Material: Chapter II.
    c. The Sentence: Chapter III.
    d. Capitalization: Part III, section III.
    e. Punctuation: Part III, section IV.
5. Oral English. (Oral interpretation.)
    a. Poetry.
        Longfellow: The Builders.
        Holmes: The Boys.
        Scott: Breathes There a Man.
        Wordsworth: Daffodils; Cavalier Tunes.
        Hunt: Abou Ben Adhem.
    b. Activity in oral expression. (See Grade VIII-B.)

II. Literature.

A. GENERAL LITERATURE.

1. Study Material. (Select one from each group.)
    a. Poetry.
        Whitman: My Captain.
        Keats: On First Looking into Chapman's Homer.
        Scott: Lady of the Lake.
    b. Short Stories.
        Hale: The Man Without a Country.
        Brown: Farmer Eli's Vacation.
        Davis: Gallegher.
    c. Other Fiction.
        Blackmore: Lorna Doone.

Poe: Prose Tales.
Scott: Ivanhoe.

d. Drama.
Shakespeare: Julius Caesar; A Midsummer Night's Dream.

e. Dramatization.
Any good Stock or Academic play.

2. Required Reading.
Dickens: David Copperfield.
Kingsley: Westward Ho.
Kipling: Kim.

3. Supplementary Reading—Home Reading. (Oral report on two books from pupil's own skeleton outline.)

a. Fiction.
Anonymous: Arabian Nights.
Carroll: Alice in Wonderland.
Clemens: Huckleberry Finn; Tom Sawyer.
Cooper: Any novel.
Crane: The Red Badge of Courage.
Defoe: Robinson Crusoe.
Dickens: Christmas Stories; Great Expectations; Nicholas Nickleby; Old Curiosity Shop; Oliver Twist.
Doyle: Sherlock Holmes; The White Company.
Harris: Uncle Remus.
Hawthorne: Twice Told Tales.
Hughes: Tom Brown's School Days.
Irving: Sketch Book; The Tales of a Traveler.
Kipling: Captains Courageous; Jungle Books.
Lamb: Tales from Shakespeare.
London: Call of the Wild.
Lytton: The Last Days of Pompeii.
Martin: Emmy Lou.
Ollivant: Bob, Son of Battle.
Ouida: The Dog of Flanders.
Poe: The Gold Bug.
Porter: Freckles.
Pyle: Robin Hood.
Scott: Abbot.
Seton: Lives of the Hunted; The Trail of the Sandhill Stag.
Stevenson: David Balfour; Treasure Island.
Swift: Gulliver's Travels.
Verne: Mysterious Island Series; Round the World in 80 Days.

b. Drama:
Maeterlinck: The Blue Bird.

Shakespeare: As You Like It; Henry IV; Henry V; Julius Caesar; King Lear; Macbeth; Merchant of Venice; Midsummer Night's Dream; Tempest.

c. Poetry:
   - Coleridge: The Rime of the Ancient Mariner.
   - Homer: The Iliad; The Odyssey.
   - Longfellow: Collected Poems.
   - Macaulay: Lays of Ancient Rome.
   - Stevenson: A Child's Garden of Verse.
   - Whittier: Poems.

d. Biography:
   - Flynt: Tramping With Tramps.

e. Adventure:
   - Seton-Thompson: Wild Animals I Have Known.

B. VOCATIONAL LITERATURE. (See Grade VII-B.)

1. Required Reading.
   a. Onkin and Baker: Harper's How to Understand Electrical Work.
   b. Parsons: Choosing a Vocation.
   c. Perkins: Vocations for Trained Women.

C. SUPPLEMENTARY READING. HOME READING. (See Grade VII-B.)
   - Manson: Ready for Business.
   - Munsterberg: The Choice of a Vocation.
   - Parsons: Choosing a Vocation.
   - Weaver: Vocations for Girls.
   - Wingale: What Shall Our Boys Do for a Living?
   - Hunt: The Young Farmer and Things He Should Know.

GRADE IX-A. THIRD YEAR, SECOND SEMESTER. ENGLISH VI.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:
   a. Composition—Oral and written.
      - (1) Short themes—paragraph themes (one a week.)
      - (2) Long themes—Exposition (one a month.)
      - (3) Social Letters.
      - (4) Topics. (See Grade IX-B.)
      - (5) Sources of Material. (See Grade VIII-A.)

2. Memorizing. (Oral English. Select two.)
   - Longfellow: Psalm of Life.
   - Whittier: Snow Bound. (Selected.)
   - Holmes: Old Ironsides.
   - Poe: The Raven.
   - Whitman: My Captain.

3. Verse-writing.

4. Practical use of books and libraries.*
    a. Card catalogues:
        (1) Author catalogue.
        (2) Subject catalogue.
        (3) Numbering and arrangement of books.
        (4) Dewey decimal system, author, numbers.
    b. Reference Librarian—Reference Room.
    c. Reserve Desk.
    d. Stack Room.
    e. Loan Desk.

B. TECHNICAL ENGLISH.

1. Review Word-structure.
2. Necessary spelling.
3. Sherman and Blaisdell Texts:
    a. Sherman's Elements:
        (1) Description and Narration. Chapter XXX.
        (2) Word appeals, types, forces. Chapters I, VIII, XIV, XVI.
        (3) Review Phrases. Chapters IX, X.
        (4) Review Figures. Chapters XI, XIII.
    b. Blaisdell's Rhetoric. Chapters I-IV.
    c. Canby and Opdyke: Elements of Composition.
        (1) Description. Chapter IX.
        (2) The Sentence. Chapter III. (Especially unity, coherence and emphasis in the sentence.)
        (3) The Paragraph. Chapter IV.
        (4) Letter-writing. Part III, section I.

II. Literature.

A. GENERAL LITERATURE.

1. Study Material.
    a. Poetry.
        Browning: Hervé Riel.
        Scott: Lady of the Lake.
        Shelly: To a Skylark.
        Emerson: Concord Hymn.
        Garland: The Wind in the Pines.
    b. Short Stories.
        Hawthorne: Ambitious Guest.
        O. Henry: The Chaparral Prince.
        Hale: Man without a Country.
        Poe: Purloined Letter.
    c. Other Fiction.
        Eliot: Silas Marner.
        Wallace: Ben Hur.
        Maclaren: Beside the Bonnie Brier Bush.

*See Hall-Quest's Supervised Study, pp. 174, 175.

2. Required Reading.
   - Reade: The Cloister and the Hearth.
   - Stevenson: Treasure Island.
   - Chaplin: Five Hundred Dollars and Other New England Stories.
   - Parkman: Oregon Trail.
3. Supplementary Reading—Home Reading. (Oral Report on two additional books from Grade IX-B list.)

B. VOCATIONAL LITERATURE. (See Grade VII-B.)
   1. Required Reading.
      - Burns: The Story of our Great Inventions.
      - Davis: Motor-Boating for Boys.
      - Fowler: How to Get Your Pay Raised.

C. SUPPLEMENTARY READING—HOME READING. (See Grade VII-B.)
   - Munsterberg: The Choice of a Profession.
   - Fiske: Choosing a Life Work.
   - Fowler: Starting in Life.
   - Kelland: Mark Tidd in Business.
   - Sweetser: Ten Great Adventures; Book of Indian Braves.

II. SENIOR HIGH SCHOOL.

GRADE X-B. FOURTH YEAR, FIRST SEMESTER. ENGLISH VII.

I. Composition.

A. CONSTRUCTIVE ENGLISH.
   1. Form:
      a. Composition—Oral and written.
         (1) Forms of discourse: Narration, description, exposition, argumentation; Short themes—paragraph themes (one each week); Long themes (one each month); Book Reports, Book Reviews, News stories, Editorials, etc.
         (2) Topics: The Organization of the Modern Newspaper; The Art of Reporting; Proof-reading; Revision of Manuscript; Biographical Notices; Reporting Accidents; Constructive and Destructive Journalism; Contracts; Advertisement Writing; Book Reviews; Reporting Games, Speeches; Dramatic Notices; Interviews; Concrete Exposition; Exposition of Ideas; Constructive Editorials; Argumentative Editorials.
   2. Sources of Material.
      a. Reading of:
         (1) Books, papers, Current Magazines—Literary Digest, Review of Reviews, etc.

B. Technical English.

1. Study material.
    a. Development and intensification of the preceding year.
    b. Classification of sentences (rhetorically).
    c. Sherman, Blaisdell, Baldwin, Canby and Opdyke Texts:
        (1) Sherman (for study of Lancelot and Elaine): Chapters I–VIII, XIV–XXI; Questions, pp. 151-153, 162-164, 175-177, 184-187.
        (2) Blaisdell: (a) Word meanings, Chapter VII; (b) Atmosphere, Chapter XVI; (c) Book Reviews, Chapter XV; (d) Descriptions, Chapter XIII; (e) Figures of Speech, Chapter XXIV; (f) Rhetorical principles of: Unity, coherence, emphasis, Chapter XXII.
        (3) Canby and Opdyke: Elements of Composition for Secondary Schools: (a) Narration, Chapter X; (b) Description (review), Chapter IX; (c) The Paragraph (especially unity, coherence, emphasis in the Paragraph), Chapter IV.

II. Literature.

A. General Literature.

1. Study Material. (Select one from each group.)
    a. Poetry.
        Burns: Bannockburn.
        Keats: The Eve of St. Agnus.
        Tennyson: Enoch Arden; Lancelot and Elaine.
    b. Fiction.
        Wallace: Ben Hur.
        Shakespeare: Merchant of Venice.
        Maclaren: Beside the Bonnie Brier Bush.
    c. Drama.
        Goldsmith: She Stoops to Conquer (read and tell the story).
        Selected: Speech on Citizenship.
2. Required Reading. (Select one author.)
    Tennyson: Idylls of the King; Coming of Arthur; Gareth and Lynette; The Holy Grail; Passing of Arthur; The Lady of Shalott.
    Churchill: Richard Carvel.
3. Dramas or Plays.
    Zangwill: The Melting Pot.
    Kenedy: The Servant in the House.
4. Reading and Speaking. (Once a week.)
5. Poems for Memorizing.
    Kipling: If.
    Shakespeare: All the World's a Stage.

Sill: This I Beheld or Dreamed It in a Dream.
Browning: Incident of the French Camp.

6. Required Reading.
   Dickens: David Copperfield.
   Barrie: Little Minister.
   Defoe: Robinson Crusoe. Part I.
   Clemens: Tom Sawyer.
7. Supplementary Reading—Home Reading. (Oral report on two books from pupil's own skeleton outline.)
   a. Fiction.
      Bachelor: Dri and I.
      Blackmore: Lorna Doone.
      Churchill: Richard Carvel; The Crossing; The Crisis.
      Clemens: Joan of Arc.
      Connor: Glengarry School Days; Black Rock.
      Dickens: Pickwick Papers; A Tale of Two Cities.
      Dumas: The Count of Monte Cristo; The Three Guardsmen.
      Ford: Janice Meredith; The Hon. Peter Sterling.
      Fox: The Trail of the Lonesome Pine.
      Haggard: King Solomon's Mines.
      Lytton: The Last of the Barons; Rienzi.
      Maclaren: Beside the Bonnie Brier Bush.
      Scott: Any Novel.
      Stevenson: Dr. Jeykll and Mr. Hyde; The Black Arrow.
      Stockton: The Lady or the Tiger; Rudder Grange.
      White: Blazed Trail.
      Wister: The Virginian.
   b. Poetry.
      Arnold: Sohrab and Rustum.
      Goldsmith: The Deserted Village.
      Gray: Elegy Written in a Country Churchyard.
      Scott: The Lay of the Last Minstrel; Marmion; The Lady of the Lake.
      Tennyson: Enoch Arden; The Idylls of the King.
   c. Biography.
      Brady: Paul Jones.
      Macaulay: Biographical Essays.
      Nicolay: Boy's Life of Lincoln.
      Plutarch: Lives.
      Riis: The Making of an American.
      Schurz: Autobiography; Life of Lincoln.
      Southey: Life of Nelson.
      Washington: Up From Slavery.

d. History.

Parkman: Montcalm and Wolfe; The Conspiracy of Pontiac.

e. Travel.

Clemens: Roughing It; Innocents Abroad.
Dana: Two Years Before the Mast.
Parkman: The Oregon Trail.
Stevenson: An Indian Voyage.

f. Miscellaneous.

Harrison: Choice of Books.
Holmes: Autocrat.
Palmer: Self Cultivation in English.

B. VOCATIONAL LITERATURE. (See Grade VII-B.)

1. Required Reading.

Fowler: Practical Salesmanship.
Given: Making a Newspaper.
Valentine: The Beginner in Poultry.

C. SUPPLEMENTARY READING—HOME READING. (See Grade VII-B.)

Beverage: The Young Man and the World.
Dana: The Art of Newspaper Making.
Grayson: Adventures in Contentment.
Hemstreet: Reporting for the Newspapers.
Low: A Painter's Progress.
Palmer: The Teacher.

GRADE X-A. FIFTH YEAR, SECOND SEMESTER. ENGLISH VIII.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:

a. Composition: Oral and written.

(1) Short themes: Paragraph writing (one a week).
(2) Long themes (one a month).
(3) Conversation-writing.
(4) Briefs and other outlines.
(5) Business letters and telegrams.
(6) Advertisements.
7. Verse-writing.

2. Source of Material.

a. Experience.
b. Observation.
c. Reading: Books, Papers, Current Magazines.

3. Topics. (See Grade X-B list.)

B. TECHNICAL ENGLISH.

1. Study Material. (Select one group of books.)

a. Sherman andBlaisdell Texts:

(1) Sherman: Elements of Literature and Composition; Review of Character and Mood appeals, Chapters XIV–XVI; Study of Appeals of Incidents, Chapter XX; Study of tone, quality, metre, and rhyme, Chapters XXII, XXIV.
(2) Blaisdell: (To be selected as needed.)

b. Canby and Opdyke: Elements of Composition for Secondary Schools.
(1) Exposition. Chapter VII.
(2) Argumentation. Chapter VIII.
(3) Grammatical Review. Part III, Sectioun VIII.
(4) Sentence—manipulation. Clearness thro gh connectives; Correct placing of modifiers, etc.

c. Supplementary books:
(1) Palgrave: Golden Treasury.
(2) Wooley: Handbook of Composition.

II. Literature.

A. GENERAL LITERATURE.

1. Study Material.

a. Poetry. (Select one from each group.)
Lowell: Vision of Sir Launfal.
Tennyson: Enoch Arden.
Coleridge: The Ancient Mariner.
Arnold: Sohrab and Rustum.

b. Fiction.
Doyle: A Study in Scarlet.
Blackmore: Lorna Doone.
Dickens: Tale of Two Cities.
Barrie: Little Minister.

c. Plays.
Maeterlinck: Blue Bird.
Peabody: The Piper.

2. Required Reading.
Scott: Kenilworth.
Parkman: Oregon Trail.
Thoreau: Walden.
Scott: Lady of the Lake. Canto I. The Chase.

d. Dramatization.
a. Any Standard or Academic Play.

4. Supplementary Reading—Home Reading. (See Grade X list.)

B VOCATIONAL LITERATURE. (See Grade VII-B.)

1. Required Reading.
a. Harris: Joe, the Book Farmer.
b. Shafer: Don Cameron—Every-Day Electricity.
c. Verrill: Gasoline Engine Book.

C. Supplementary Reading—Home Reading. (See Grade VII-B.)

1. Hyde: Self-measurement.
2. Bennett: How to Become an Author. (College.)
3. Hodson: How to Become a Trained Nurse.
4. Julian: Making a Journalist.
5. Low: A Painter's Progress.
6. Palmer: Why Go to College.

Grade XI-B. Seventh Year, First Semester. English IX.

I. Composition.

A. Constructive English.

1. Form:
   a. Composition—Oral and written.
      (1) Paragraph writing.
      (2) Letter-writing.
      (3) Verse-writing.
      (4) Conversation writing.
      (5) Debates, Orations.
      (6) Exposition: (Outlines and themes.)
      (7) Practical use of book and libraries: (a) Reference books such as the: Atlas, Classical Dictionary, Year Book, Government Reports.
2. Sources of Material. (Based, primarily, on Investigation and Study.)
   a. Lincoln Selections:
      The Two Inaugurals. (Models for orations.)
      Gettysburg Address.
      Last Public Address.
      Brief memoir or estimate of Lincoln.
   b. Holmes: Autocrat of Breakfast Table. (Assigned reading.)
   c. Andrews: The Perfect Tribute.
   d. Schurz: Abraham Lincoln.

B. Technical English.

1. Study Material. (Select one group.)
   a. Sherman and Blaisdell Texts:
      (1) Sherman: Elements of Literature; Exposition, Chapter XXXI; Review of type forces and type qualities, Chapters VI-VIII; Review imaginative appeals, Chapters XVI-XXI; Review, Chapters I-VIII, XIV-XXI.
      (2) Blaisdell: Forms of Discourse, Rhetoric pages 308-326; Book Reports, Rhetoric pp. 212-219.

(3) Canby and Opdyke: Elements of Composition for Secondary Schools; Argumentation, Chapter VIII; Exposition, Chapter VII; The Paragraph, Chapter IV; The Word, Chapter VI.

II. Literature.

A. GENERAL LITERATURE.

1. Study. (Material for class work):
   - a. Poetry. (Select as needed.)
     - (1) Browning: How They Brought the Good News; Rabbi Ben Ezra; Cavalier Tunes; The Lost Leader; Home Thoughts from Abroad; Home Thoughts from the Sea; Incident of the French Camp; Hervé Riel; My Last Duchess; Up At a Villa; Down in the City; The Pied Piper.
     - (2) Markham: The Man With the Hoe, and other poems.
   - b. Fiction.
     Dickens: David Copperfield.
     Eliot: Mill on the Floss.
   - c. Drama:
     Shakespeare: Macbeth (intensive study); She Stoops to Conquer.
   - d. Speeches on Citizenship. (Selected.)
   - e. Other prose from best Current Magazines.
2. Poems for Memorizing. (Select two.)
   - a. Kipling: When Earth's Last Picture Is Painted.
   - b. Lowell: The Present Crisis.
   - c. Milton: L'Allegro.
   - d. Shakespeare: Hamlet's Soliloquy—"To be or not to be."
   - e. Wordsworth: Resolution and Independence.
3. Rapid Survey of English Authors as follows (Long's English Literature): Addison, Austen, Bacon, Browning, Carlyle, Chaucer, Dickens, Dryden, Eliot, Goldsmith, Johnston, Kipling, Macaulay, Milton, Pope, Ruskin, Scott, Shakespeare, Spencer, Swift, Tennyson, Thackeray.
4. Literary Periods. (Intensive rather than extensive.)
5. American Literature. Study of American Authors. (Selected.)
   - a. Texts:
     Halleck: American Literature.
     Newcomer: American Literature.
     Tappan: England's and America's Literature.
6. Dramatization. (Selected.)
7. Required Reading. (Select two.)
   Allen: Old King Solomon of Kentucky.
   Bunyan: Pilgrim's Progress.
   Cody: Selections from World's Greatest Short Stories.

Homer: Iliad (translated by Bryant or Pope); Odyssey (translated by Bryant, Pope, or Palmer).
Jewett: Country Doctor.
Shakespeare: Midsummer Night's Dream; Twelfth Night.

8. Supplementary Reading—Home Reading. (To be used at the teacher's discretion.)
   a. Lyric Poetry.
      (1) Field: Little Book of Western Verse. (Book II.)
      (2) Riley: Old Fashioned Roses; Poems Here at Home.
   b. Essays.
      (1) Burroughs: Winter Sunshine; Signs and Seasons.
      (2) Crothers: Gentle Reader.
   c. Fiction.
      Austen: Pride and Prejudice.
      Barrie: The Little Minister; Sentimental Tommy.
      Bennett: Master Skylark.
      Black: Judith Shakespeare.
      Ebers: Egyptian Princess.
      Eliot: Silas Marner.
      Gaskell: Cranford.
      Hugo: Les Miserables; Ninety-three.
      Johnston: To Have and To Hold.
      Kingsley: Hereward the Wake.
      Kipling: Punch of Pork's Hill; The Day's Work; Rewards and Fairies.
      Mitchell: Hugh Wynne.
      More: Jessamy Bride.
      Page: Red Rock.
      Parker: The Seats of the Mighty.
      Sienkiewicz: With Fire and Sword; Deluge.
      Tarkington: The Gentleman from Indiana.
      Wallace: A Fair God; Ben Hur.
   d. Drama. (Selected.)
   e. Biography.
      Boswell: Johnson.
      Macaulay: Literary Biographies.
      Trevelyan: Life of Macaulay.

B. VOCATIONAL LITERATURE. (See Grade VII-B.)
   1. Required Reading.
      a. Ashmore: The Business Girl in Every Phase of Her Life.
      b. Butler: Training of Saleswomen. (Chapter on Saleswomen in Mercantile Stores.)
      c. Sloan: How to Become a Successful Electrician.

C. SUPPLEMENTARY READING—HOME READING. (See Grade VII-B.)
   Hilty: Happiness—Essays on the Meaning of Life.
   Marsden: Pushing to the Front.

Bailey: The Country Life Movement.
McCullough: Engineering as a Vocation.
Williams: Victories of an Engineer.

GRADE XI-A. SEVENTH YEAR, SECOND SEMESTER. ENGLISH X.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:
   a. Composition—Oral and written.
      (1) Review. (Topics 1-6 in English IX.)
      (2) Parliamentary usage.
      (3) Related Letters.
      (4) Short Articles.
      (5) Editorials and descriptions.
      (6) Essays.
      (7) Exposition.
2. Sources of Material. (Select two.)
   a. Based, primarily, on investigation and study of:
      (1) Washington's Farewell Address and Webster's First Bunker Hill Oration.
      (2) Macaulay's Speech on Copyright and Lincoln's Speech at Cooper Union.
      (3) Emerson: American Scholar.
      (4) Book Reports, Book Reviews.
      (5) Model Essays from Standard Periodicals.

B. TECHNICAL ENGLISH.

1. Study Material. (Select one group.)
   a. Sherman and Blaisdell Texts.
      (1) Sherman: Exposition and Argument—Elements, Chapter XXXI.
      (2) Blaisdell: Book Reports, pp. 212-219.
2. Elements of Composition for Secondary Schools. Canby and Opdyke.
   a. Shaping the material. Chapter II.
   b. The Whole Composition. Chapter V.
   c. The Story. Chapter XI.
   d. Figures of Speech. Part III, Section V.
   e. Prosody. Part III, Section VI.

II. Literature.

A. GENERAL LITERATURE.

1. Study Material.
   a. Poetry. (Select one from each group.)
      (1) Short poems. (See Elements, pp. 221, 263, 227.) Browning: The Boy and the Angel; Count Gismond.

(2) Minor poems. Milton: L'Allegro; Il Penseroso; Comus.

(3) Nineteenth Century and Contemporary Lyrics.

b. Fiction. (Select one.)

Hawthorne: House of Seven Gables; The Scarlet Letter; Mosses from an Old Manse.

c. Drama.

Shakespeare: Hamlet, Coriolanus.

d. Burke: Speech on Conciliation.

e. Other Prose from Current Magazines.

2. English Literature. (See Grade XI-B.)

3. American Literature. (See Grade XI-B.)

4. Required Reading.

Thackeray: Henry Esmond.
Swift: Gulliver's Travels.
Addison and Steele: Sir Roger de Coverly's Papers.
Thackeray: Vanity Fair.
Dickens: Dombey and Son.
Austen: Pride and Prejudice.

5. Supplementary Reading. Home Reading. (See Grade XI-B list.)

B. VOCATIONAL LITERATURE.

1. Required Reading. (See Grade VII-B.)

a. Bessey, Bruner, Swezey: New Elementary Agriculture.

b. Hood: Practical School and Home Gardens.

c. Thwing: College Training and the Business Man.

C. SUPPLEMENTARY READING.

Coe: Heroes of Every Day Life.
Hale: Lights of Two Centuries.
McCabe: The Struggles and Trials of Self-made Men.
Morris: Heroes of Progress in America.
Parton: Captains of Industry.
Stoddard: Men of Business.
Stowe: The Lives and Deeds of Self-made Men.

GRADE XII-B. EIGHTH YEAR, FIRST SEMESTER. ENGLISH XI.

I. Composition.

A. CONSTRUCTIVE ENGLISH.

1. Form:

a. Composition—Oral and Written. Follow up pupil's special interest as to either the:

Essay.
Novel.
Short Story.
Verse-writing.

Debating.
Commercial correspondence.
Newspaper-work. (Writing.)
Advertising.
Scientific description.
Single author.
Dramatization.

2. Sources of Material.
   Addison and Steele: Essays.
   Lamb: Essays.
   Macaulay: On Johnson.
   Emerson: Fortune of the Republic, etc.
   Current Literature, including magazines, newspapers.
3. Memorizing.
   Scenes from Shakespeare.
   Lines from Milton.
   Lines from Pope.
   Lines from Gray.
   Lines from Goldsmith.
   Lines from Burns.
   Lines from Wordsworth.

B. TECHNICAL ENGLISH. (Choose one group.)
   1. Sherman and Blaisdell Texts:
      a. Sherman: Elements of Literature and Composition Chapters XXX, XXXI, XXXIII.
      b. Blaisdell: Composition—Rhetoric. Chapters XIX, XX.
   2. Canby and Opdyke: Review Elements of Composition.

II. Literature.

A. GENERAL LITERATURE.
   1. Study Material.
      a. Poetry. (Select four.)
         Burns: To a Mouse; John Anderson; For A' That and A' That; To a Mountain Daisy.
         Dryden: Alexander's Feast; Power of Music.
         Keats: Ode to a Nightingale; Ode to a Grecian Urn.
         Longfellow: Hymn to the Night.
         Lowell: The Lost Child.
         Moore: Those Evening Bells.
         Palgrave: Songs from Books I and II.
         Shelly: To a Skylark; Ode to the West Wind.
         Tennyson: The Brook.
         Riley: An Old Play-Out Song.
         Wordsworth: Ode to Duty.
      b. Drama. (Selected.)
         (1) Hamlet. (Intensive study.)
      c. The Novel. (Prose Fiction.)

(1) Its development.
(2) Names of Novels. (Intensive study of one.) Dickens: Tale of Two Cities; Goldsmith: Vicar of Wakefield; Hawthorne: House of Seven Gables; Scott: Ivanhoe; Thackeray: Henry Esmond.

2. Required Reading. (Select four for comparison and pleasure.)
   Austen: Pride and Prejudice.
   Blackmore: Lorna Doone.
   Bunyan: Pilgrim's Progress.
   Eliot: Mill on the Floss.
   Howells: Rise of Silas Lapham.
   Hugo: Les Miserables.
   Kingsley: Westward Ho.
3. Memorizing. (Select one.)
   Choate: Death of Webster.
   Everett: Character of Washington.
   Ireland: America a World Power.
   Lincoln: Address at Gettysburg Cemetery.
   Northrop: A Manly Fellow.
   Phillips: Toussaint L'Ouverture.
   Washington: The Uplifting of the Negro Race.
   Webster: Crime its Own Detector.
4. English Literature. (Long's—as needed.)
5. American Literature. (See Grade X.)
6. Supplementary Reading—Home Reading. (To be used at teacher's discretion.)
   a. Essays.
      Emerson: Compensation; Books.
      Carlyle: Heroes and Hero Worship; Essay on Burns.
   b. Poetry.
      Mansfield: The Story of a Round House.
      Milton: Paradise Lost.
      Noyes: Tales of Mermaid Tavern.
      Swinburne: Atalanta in Calydon.
      Theocritus: Lang's Translation.
   c. Drama. (Selected.)
   d. Fiction.
      Barrie: Margaret Ogilvy.
      Duncan: Doctor Luke of the Labrador.
      Eliot: Adam Bede; The Mill on the Floss; Romola.
      Ebers: An Egyptian Princess.
      Howells: The Rise of Silas Lapham.
      Hughes: Tom Brown at Oxford.
      Jackson: Ramona.
      James: On Life's Ideals.

Johnston: Stover at Yale.
Meadowcroft: The Boy's Life of Edison.
Thackeray: Henry Esmond; The Newcomes.
Thompson: Shelley.
Wells: The War of the Worlds.

B. VOCATIONAL LITERATURE. (See Grade VII-B.)
   1. Required Reading.
      Bennett: Journalism for Women.
      McCullough: Engineering as a Vocation.
      Verrill: Harper's Aircraft Book.

C. SUPPLEMENTARY READING—HOME READING. (See Grade VII-B.)
   Ely: The Social Law of Service.
   Clopper: Child Labor in the City Streets.
   Dodge: Survey of the Occupations Open to the Girl of 14 to 16.
   Munsterberg: Psychology and Industrial Efficiency.
   MacLean: Industrial Training for Women.
   Van Dyke: The Spirit of America.

GRADE XII-A. EIGHTH YEAR, SECOND SEMESTER. ENGLISH XII.

I. Composition.

A. CONSTRUCTIVE ENGLISH.
   1. Form:
      a. Composition—Oral and Written. A finished product of:
         (1) Essay.
         (2) Oration.
         (3) Poem.
         (4) Short Story.
         (5) Book Review. Book Report.
         (6) Forms of Discourse.
   2. Sources of Material.
      a. Personal experience.
      b. Observation.
      c. Books.
      d. Current Literature.
   3. Technical English.
      a. Sherman and Blaisdell Texts:
         (1) Sherman: Elements of Composition, Chapters XXX, XXXI; Review the four forms of Discourse, etc.
         (2) Blaisdell: Composition Rhetoric. (Selected.)
      b. Canby and Opdyke: Elements of Composition. (Review.)
      c. Wooley: Handbook of Composition. (Supplement.)

II. Literature.

A. General Literature.

1. Study Material.
   a. Poetry.
      Milton: L'Allegro; Il Penseroso; Lycidas.
      Bunyan: Pilgrim's Progress. Book I.
      Chaucer: Prologue.
   b. Fiction. (Selected.)
   c. Essay. (Review.)
   d. Drama.
2. American and English Literature—Historical Study.
   Halleck: American Literature.
   Long: English Literature.
   Sherman: Elements of Literature and Composition.
   Tappan: England's and America's Literature.
3. Memorizing.
   Antony: Oration over Caesar's Body.
   Goethe: Rest.
   Holmes: The Last Leaf.
   Ingalls: Opportunity.
   Kipling: 'Eathen.
   Tennyson: Crossing the Bar; Trust.
4. The Short Story.
   a. Art of the story.
   b. The short story in Literature.
   c. Reading and study of representative stories.
      Addison: Constantia and Theodosia.
      Anderson: The Steadfast Tin Soldier.
      Balzac: A Passion in the Desert.
      Boccaccio: Patient Griselda.
      Dickens: A Child's Dream of a Star.
      Hawthorne: The Great Stone Face.
      Irving: Rip Van Winkle.
      Kipling: The Man Who Would Be King.
      Poe: The Gold Bug; The Fall of the House of Usher.
      Stevenson: Markheim.
5. Required Reading. (Select two.)
   Churchill: The Crisis.
   Gaskell: Cranford.
   Lytton: Last Days of Pompeii.
   Page: Red Rock.
   Parker: The Oregon Trail.
6. Supplementary Reading. Home Reading. (See Grade XII-B.)

B. Vocational Literature. (See Grade VII-B.)

Bennett: How to Become an Author.
Fowler: Starting in Life—What Each Calling Offers Ambitious Men and Boys.

Verrill: Harper's Wireless Book.

C. Supplementary Literature—Home Reading. (See Grade VII-B.)

Addams: Newer Ideals of Peace.
Hadley: Standards of Public Morality.
Jordon: The Nation's Need of Men.
Lindsey: The Beast and the Jungle.
Root: The Citizen's Part in Government.

Part V.

CONTRIBUTIONS.

CONTRIBUTION I.

SPECIALIZED TEACHING OF LITERATURE.

Of course, in discussing questions of this kind, it is always right to assume the obvious. Yet it often happens that what one assumes as obvious, another will reject as unobvious, or perhaps deny as even undemonstrable. It then may be well to compare what we severally are premising, and what we are postulating as the means and as the ends of literary culture.

The writer of these lines assumes as obvious that the study of literature should mean the study of literature, of the thing itself and not of facts or observations about literature. It is assumed, also, that by literature we mean æsthetic compositions, or such in both prose and poetry as involve ultimate spiritual truth or beauty. It is assumed, moreover, that the end in the study of these is, and must be always, the spiritual discernment and appropriation of such ultimate truth or beauty.

All students have capacity to discern æsthetic excellences, but by no means in like degree. Most pupils in secondary schools and even colleges disuse the sensibilities in reading, and, if possible, evade occasions of exercising them in outside life. They have become so adjusted to the world of fact that they find it irksome to deal much with the world of sentiment and beauty. It will not do to assume that a class made up of pupils practically out of sympathy with the æsthetic or spiritual side of life can or will read such literature as "The Princess" otherwise than intellectually. If we attempt to discuss with them its quality, they will not understand us, but will perhaps believe we are ourselves deceived about what we say we find, and the experience we derive. That is beginning at the top. It is better to begin, as we do in other subjects, at the bottom. A good way to do that is to set the class at distinguishing by æsthetic judgment those words that have poetic, emotional quality from those that have not. That will at once arouse imagination. Then let the phrases be carefully examined similarly; and when poetic phrases are distinguished clearly from prosaic let the figures be taken in the same way. I have known so little as two weeks' study of this kind to open minds to poetry that had been insensible to it before.

Let the teacher devise better means if he can, but he must begin down at the level of his pupil's present capacity of æsthetic appropriation. When by whatsoever exercise or method, the student finds it no longer possible to read past or over poetic terms, phrases, and figures, he may rise to the theme. Let him learn what the theme or message is as a source of power in literature, from some familiar poem like 'How They Brought the Good News'. When he sees that the ultimate idea or beauty here is faith, sympathy, show him how it may be correlated into the ultimate thought or truth, that supreme faith and sympathy may be evinced below the human sphere, and even impressed into the service of society. With this object lesson, send him away

to find some poem that he can interpret for himself. In a later exercise teach him how to identify, and exhaust in imagination, the character signs and hints by which, as in the poem just named, the author idealizes to us his hero.

"Should methods pursued in the study of science be adopted in literary study and criticism?" I answer yes, if the end is still literary and æsthetic. We must beware of confusing the methods and the aim of science. When a student feels the power of a masterpiece, he may well enough be set to study out its history, the time and the place of its composition, and all other circumstances that go to make appropriation and enjoyment of it more complete. He may study endlessly, besides, in themes and modes and treatment and technique, and the evolution of these; for they all have a history. The point is, *interest must precede*. These things are not to be done to create interest in literature,—more than Hebrew and Exegesis are to be studied in order to make men wish to enter the ministry. Philologic and linguistic study should be encouraged, but in its own right, not as a substitute for true literary work.

If anybody objects that the system here outlined is too scientific, or too unscientific, I have no argument with him. The question of how to teach literature is no longer a question of theories, but results. With unspecialized teaching, ninety students—with expert instruction, one hundred—out of an average hundred are being made enthusiastic readers of the best literature in many schools. (34)

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(34) Sherman, pp. 381–383.

CONTRIBUTION II.

TALKS ON TEACHING LITERATURE—THE CONDITIONS.

A careful and intelligent study of masterpieces of prose or verse, the teacher soon perceives, must develop greatly the student's sense of the value of words. This is not the highest function of this work, but it is by no means one to be despised. Literary study affords opportunities for training of this sort which are not found elsewhere; and a sensitiveness to *word-values* is with a child the beginning of wisdom.

Children too often acquire and adults follow the habit of accepting words instead of ideas. A genuine appreciation of the worth of language is after all the chief outward sign of distinction between the wise man and the dullard. One is content to receive speech as sterling coin, and the other perceives that words are but counters. If students could but appreciate the difference between *apprehending* and *comprehending* what they are taught, between learning words and assimilating ideas, the intellectual millenium would be at hand. Children need to learn that the sentence is after all only the envelope, only the vehicle for the thought. Everybody agrees to this theoretically, but practically the fact is generally ignored. The child is father to the man in nothing else more surely than in the trait of accepting in perfect good faith empty words as complete and satisfactory in themselves. The habit of being content with phrases once bred into a child can be eradicated by nothing short of severe intellectual surgery.

To say that words are received as sufficient in themselves and not as conveying ideas sounds like a paradox; but there are few of us who may not at once make a personal application and find an illustration in the common phrases and formulas of our life. Perhaps none of us are free from the fault of sometimes substituting empty phrases for vital rules of conduct. The most simple and the most tremendous facts of human life are often known only as lifeless statements rather than realized as vibrant truths. With children the language of text-book or classroom is so likely to be repeated by rote and remembered mechanically that constant vigilance on the part of the teacher can hardly overcome the evil. Force the boy who on the college entrance examination paper writes fluently that "Milton is the poet of sublimity" to try to define, even to himself, what the statement means, and the result is confusion. He meant nothing. He had the words, but they had never conveyed to him a thought. Language should be the servant of the mind, but never was servant that so constantly and so successfully usurped the place of master.

Children must be taught, and taught not simply by precept but by experience, to realize that the value of the word lies solely in its efficiency as a vehicle of thought. They must learn to appreciate as well as to know mechanically that language is to be estimated by its effect in communicating the idea, and that to be satisfied with words for themselves is obvious folly. For en-

forcing this fact literature is especially valuable. It is hardly possible in even the most superficial work on a play of Shakespeare, for instance, for the reader to fail to perceive how the idea burns through the word, how wide the difference between the mere apprehension of the language and the comprehension of the poet's meaning. In the study of great poetry the impossibility of resting satisfied with anything short of the ideas is so strongly brought out that it cannot be ignored or forgotten; and in this way pupils are impressed with the value of words.

This sensitiveness to the value of words in general is closely coupled with an appreciation of the force of words in particular, of what may be called word-values. The power of appreciating that a word is merely a messenger bringing an idea, is naturally connected with the ability to distinguish with exactness the nature and the value of the thought which the messenger presents. To feel the need of knowing clearly and surely the thought expressed inevitably leads to precision and delicacy in distinguishing the significance and force of language. When once the child appreciates the difference between the accepting of what he reads vaguely or mechanically and the getting from it its full meaning, he is eager to have it all; he finds delight in the intellectual exercise of searching out each hidden meaning and the sense of possession which belongs to achieving the thought of the master. It is not to be expected that our pupils shall be able to receive in its full richness the deepest thought of the poets, but they none the less find delight in possessing it to the extent of their ability. The point is too obvious to need expansion; but every instructor will recognize its great importance.

Obvious as is this importance of the sense of the value of words and a sensitiveness to word-values, it is not infrequently overlooked. Teachers see the need of a knowledge of the meaning of terms and phrases in a particular selection without stopping to think of the prime value of the principle involved, or indeed that a general principle is involved at all. Still more often they fail to perceive all that logically follows. In exact, vital realization of the full force of language lies the secret of sharing the wisdom of the ages. If students can be trained to penetrate through the word of the printed page to the thought, they are brought into communication with the master-minds of the race. It is not learning to read in the common, primary acceptation of the term that opens for the young the thought of the race; but learning to read in the higher and deeper sense of receiving the words as a symbol behind and beyond which the thought lies concealed from the ordinary and superficial readers.

Most of all is it the business of the young to learn about life. Whatever does not tend, directly or indirectly, to make the child better acquainted with the world he has come into, with how he must and how he should bear himself under its complex conditions, is of small value as far as education goes. Of rules for conduct he is given plenty as to matters of morality and religion. Moral laws and religious precepts are good, and could they accomplish all that is sometimes expected of them, life would quickly be a different matter, and teachers would find themselves living in an earthly paradise. Unhappily these excellent maxims effect in actual life far less than is desired. Not in-

frequently the urchin who has been stuffed with moral admonitions as a doll with sawdust shows in his conduct no regard for them other than a fine zeal in scorning them. Children are seldom much affected by explicit directions in regard to conduct. They must be reached by indirection, and they are moulded less by what they recognize as intentionally wise views of life than by those which they receive unconsciously. The more just these unrecognized ideas of themselves and of the world are, the greater is the chance that they will develop a character well balanced and well adjusted to the conditions of human life.

Children live in a world largely made up of halfperceptions, of misunderstandings, and of dreams; a world pathetically full of guesses. They must depend largely upon appearances, and constantly confound what seems with what really is. They learn but slowly, however, to shape their beliefs or their emotions by conventionality. They do not easily acquire the vice of accepting shams because some authority has endorsed these. All of us are likely to have had queerly uncomfortable moments when we have found ourselves confounded and reproved by the unflinching honesty of the child; and we have been forced to confess, at least to ourselves, that much of our admiration is mere affectation, many of our professions unadulterated truckling to some authority in which after all we have little real faith. Children are naturally too unsophisticated for self-deception of this sort. They confound substance and shadow, but they do it in good faith and with no affectations. They are therefore at the place where they most need sound and sure help to apprehend and to comprehend those things which their elders call the realities of life.

What human nature and human life are like is learned most quickly and most surely from the best literature. The outward, the evident conditions of society and of humanity may perhaps be best obtained by children from the events of everyday existence; but in all that goes deeper the wisdom of great writers is the surest guide.

On the face of it such a proposition may not seem self-evident, and to not a few teachers it is likely to appear a little absurd. Children, it is evident, learn the realities of life by living. They perceive physical truth by the persuasive force of actual experience: by tumbling down and bumping their precious noses; by unmistakably impressive contact with the fist of a pugnacious school-fellow; by being hungry or uncomfortably stuffed with Thanksgiving turkey; by heat and by cold, by sweets or by sours, by hardness or by softness. Certainly through such means as these the child gains knowledge and develops mentally; but the process is inevitably slow. Most of all is the growth in the youthful mind of general deductions and the perception of underlying principles extremely gradual. He does not learn quickly enough that certain lines of conduct are likely to lead to unfortunate ends. Even when this is grasped, he has to come to appreciate what human laws underlie the whole matter; nor is he in the least likely to realize them so fully as to shape by them his conduct in the steadily more and more complicated affairs of life. (3)

(3) Bates, pp. 15-20.

CONTRIBUTION III

"HOW TO TEACH ENGLISH CLASSICS."

Essential Principles in Teaching English [1]

The problems of teaching English literature to pupils in the secondary schools is not to be considered an easy task. To approach the work with the misconception that it need be fraught with little effort or anxiety is a sure method of steering directly toward disaster. But to say that it is difficult, and to urge that it demands painstaking labor, is not to stigmatize it. Rather because of these inherent hindrances we can assert that it is supremely interesting, and that the task can be made to yield genuine pleasure and constant enlightenment. To discuss in a general way how joyful and intelligent interest may be made to pervade the difficult task of teaching English literature to pupils of high school age is the object of this Introduction. This discussion will be adequate only when, together, we have answered the general query, ' What are the essential principles which should guide instruction in English literature?" To this query there are two general replies, and each reply will allow detailed comment.

I. The pupil must be made to apprehend the *objective* meaning of the message.

II. He must be made to comprehend the *subjective* meaning of the message.

In saying that the pupil must be made to apprehend the objective significance of the message, I mean simply and solely that he must understand the message of the text; he must see what facts the writer is trying to impart; he must translate into mental concept these arbitrary signs which we call *words*.

"But this", the inexperienced teacher may say, "why, this is easy; the pupil can pronounce the words, and if he can pronounce them, surely the words instinctively carry with their pronunciation the intended meaning."

But could that inexperienced teacher have a photograph of the mental picture which a selected bit of literature has imprinted upon the several minds in the pupils before him, he would be appalled. And the most appalling feature of the situation would not be the array of false concepts, but it would be the array of hazy concepts; or, in many cases, the absolute lack of any concept whatever. Let us play a little longer with this photographic trope. This inexperienced teacher of literature is much like the very amateur photographer. Our neophyte artist has read his book of instructions carefully; he now thinks he knows the mechanics of his instrument, and he takes it out into the landscape, sets up his tripod, and fires his several shots. Everything

[1]The substance of this Introduction, with only slight changes in phrasing, was embodied in a paper read before the English Round Table of the National Educational Association at its meeting in Boston, in July, 1910.

apparently works well, and he goes to his dark room in high expectancy. He thinks he knows what each plate will reveal. He eagerly anticipates the beautiful cloud effects in plate number one; the lights and shadows that the willows cast in beautiful intermingling over the brooklet in plate number two; and the splendid contour of the tree-bestrewn and rock-laden mountain in plate number three. But, alas, under the weird light of his ruby lamp the new chemicals in their dish of shining japan reveal no such aesthetic delights. The outlines refuse to stand out in bold relief; rude blotches mar the cumulus clouds; the willows are covered with spiteful air-globules of varied diameters; the mountain is a dismal dead blank. And the ambitious artist, when he leaves the dark room, goes to the library, picks up his Coleridge, and wearily sits down to read that splendid definition of dejection:

> A grief without a pang, void, dark, and drear,
> A stifled, drowsy, unimpassioned grief,
> Which finds no natural outlet, no relief,
> In word, or sigh, or tear.

Our photographic figure, however, does not walk on all fours. The tyro in English teaching is not so effectively saddened; for he, working with sensitive minds rather than with sensitive plates, has no such positive and enlightening way of knowing of his failure. Accordingly he is too often content to go ahead, until finally by some hook or crook he is rudely shaken into the conviction that by his inane teaching the pupils are having all their literary nerves devitalized. Instead of these neurones being set atingle by the suggested color-concepts falling on fair Madeline's fair breast in the crypt of the moonlit church—instead of a brilliant recreating of the notes of the pealing organ and the full-voiced choir which dissolved the devotee of melancholy into ecstasies and brought all heaven before his eyes—instead of these highly desirable and complacently assumed conceptions, we have, alas, a dim and misty grayness shadowing all. Not in every case, let me hasten to say. We who teach have had the exquisite pleasure of hearing the voice tremble and of seeing the eye glisten its appreciation of sensitive effects, and in those moments we have thanked the gods—and not amiss—that they had allowed us to play a part in leading a young companion to a plane where his horizon of beauty was suddenly and richly expanded, and then at a glance toward the stolid and the unaroused, our thanks retreat to seek the ebon shades of a dark Cimmerian desert.

But merely to point out defects in teaching is not to eradicate them. The physician after he has made his diagnosis must try to effect a cure. What, we may ask, is the cure for frowsy habits of reading? How can the amateur teacher of English become a professional expert?

The teacher must first convince his slipshod readers that their reading is slipshod. He must make them realize that true reading involves the recreation in the reader's mind and heart of the essential concepts and the essential emotions which dictated the master's writing. The mere mechanical pronunciation of words as an end in itself the true reader will gradually learn

to spurn; the revisualizing of concepts and the revitalizing of emotions he will learn instinctively to demand. Along with this will come the conviction that literature cannot be effectively studied while the pupil reclines on a soporific couch, or lolls luxuriously in a Morris chair. For most of us the study of literature demands the posture of a straight-backed stool. But what specific pedagogical effort will establish the conviction that words must be vitalized, that sentences and paragraphs must be transfused with the glory and the strength of imagination.

As a mere device try this: Read to your pupils—or have the pupils read to themselves—a stanza of poetry, or a paragraph of prose; then immediately demand that books be closed. Open a fusilade of questions, What pictures, class, have you in your mind? What senses are appealed to? Sight? Sound? Feeling? Odor? Taste? Is there any sensation of movement? Is this upward? Downward? Straight forward? Crooked? Zigzag? Winding? Are there any words which refuse to yield a definite meaning? If so, why? What is the strongest appeal made to your imagination?

Let us take a concrete case from the *Passing of Arthur* and see what sort of questions and comments will create concepts, vivify language, and arouse emotions.

Then saw they how there hove a dusky barge,
Dark as a funeral scarf from stem to stern,
Beneath them; and descenting they were ware
That all the decks were dense with stately forms,
Black-stoled, black-hooded, like a dream—by these
Three queens with crowns of gold—and from them rose
A cry that shiver'd to the tingling stars,
And, as it were one voice, an agony
Or lamentation, like a wind that shrills
All night in a waste land, where no one comes,
Or hath come, since the making of the world.
Then murmur'd Arthur, "Place me in the barge,"
So to the barge they came. There those three queens
Put forth their hands, and took the King, and wept.
But she that rose the tallest of them all
And fairest laid his head upon her lap,
And loosed the shatter'd casque, and chafed his hands,
And call'd him by his name, complaining loud,
And dropping bitter tears against a brow
Striped with dark blood; for all his face was white
And colorless, and like the wither'd moon
Smote by the fresh beam of the springing east;
And all his greaves and cuisses dash'd with drops
Of onset; and the light and lustrous curls—
That made his forehead like a rising sun
High from the dais-throne—where parch'd with dust,
Or, clotted into points and hanging loose,
Mixt with the knightly growth that fringed his lips.

> So like a shatter'd column lay the King;
> Not like that Arthur who, with lance in rest,
> From spur to plume a star of tournament,
> Shot thro' the lists at Camelot, and charged
> Before the eyes of ladies and of kings.[1]

Immediately after the passage is read let all books be closed. Some pupil may first be called upon to describe the picture which was in Tennyson's mind. Omitted details may then be supplied by the class. Or perhaps the teacher will prefer to test the pupils by asking questions that will at once bring out certain details,—such, for example, as the following,—many of them extremely simple:

What color is the barge? Where are Arthur and Bedivere when the barge comes up? What is your idea of these "black-stoled, black-hooded" figures? What gender are they? What is the significance of the phrase "like a dream"? What is the antecedent of *them* in the phrase, "and from them rose a cry"? Can your imagination recreate this sound? Concentrate your mind on the phrase, "Shiver'd to the tingling stars". Read the next lines carefully and see if your idea of the cry is changed. How do you imagine Arthur is taken to the barge? Why did the queen weep? How do you suppose the casque was unloosed? What senses are appealed to in the expression, "and chaffed his hands"? Why is the epithet "dark" used to describe the blood? Why not *bright?* What simile helps to intensify our conception of the whiteness of Arthur's face? "And all his greaves and cuisses dash'd with drops of onset"—explain each detail in the sentence after imagining the whole. How did the "light and lustrous curls" make his forehead like a rising sun high from dias-throne? Get the full significance of the words "clotted into points." Do you know the meaning of the expression, "lance in rest"? Study the contrast between the appearance of Arthur as he lies upon the barge and as he formerly appeared in the tournaments. Now re-read the passage. Doesn't it seem more definite, more vivid, more pulsating than it did on first reading? Do the details not stand out in clearer outline? Don't you see the figures as definite personalities? Don't you hear the sounds which rang in Tennyson's ears when he wrote the passage?

You will from these questions readily perceive that the design is to generate in the mind of the reader the essential picture which was in the poet's mind. In other words, the questions emphasize the value of re-creating the sensory image—the concrete images which appeal to the five senses.

Now we must remember that the *concrete image* is the *basis* of all sensory *imagery*, for sensory imagery means simply and solely the concrete impressions that strike the senses,—sight, hearing, feeling, smell, and taste. When we remember that originally all language was pictorial, and that the modern civilized child cares little for the unillustrated book, and that even we who are more mature smile approvingly when we learn that the lecture we are to attend is to be illuminated with the stereopticon—when we remember all this, we begin to have an idea of what an important part these concrete, visual images play in our daily life.

[1]Tennyson's Poetical Works, Cambridge Edition, p. 448, lines 361–393.

When we apply our study of sensory imagery to the interpretation of literature, it means that we are not getting the exact picture that was in the author's mind unless we know the exact details—real or imaginary—that were in the author's mind. Now for the purpose of sympathetic reading it is of course not necessary that the exact image originally in the poet's mind be re-created,—the essential thing is that the reader study the particular passage he is reading with the idea of securing as nearly as possible the writer's point of view. Then by the proper arrangement and massing of details, the alert, sensitive reader—providing his experience be sufficient—can create the adequate image and come into sympathy with the author.

But in all our teaching we are too prone to forget that the experience of our pupils is severely limited. The trouble with them and with ourselves is just this,—we have not seen enough. Or if we have seen enough, we have not observed closely enough. Recently in my work with a class of seniors in the high school we came to this passage in Milton's *L'Allegro:*

> And he, by the friar's lantern led,
> Tells how the drudging goblin sweat
> To earn his cream-bowl! duly set,
> When in one night, ere glimpse of morn,
> His shadowy flail had threshed the corn
> That ten day-laborers could not end.

When the class was questioned concerning the line, "His shadowy flail had threshed the corn," it developed that only *four* in a class of *twenty-four* had any definite idea of the picture that must have been in the poet's mind, most of them having never seen a flail or a threshing floor. I do not mention this as a surprising incident; I mention it because it is worth while to remember constantly that the experience of the city child is widely different from the experience of the country child, and that the spirit of the present generation varies decidedly from that of our grandfathers.

The solution here, I believe, is the same as in the realm of practical ethics,—the instillment in the individual mind of the necessity of a wise unselfishness, the partial effacement of the individual egoism—a liberal catholicism. Applying the dictum to ourselves as readers, we must learn to feel how extremely narrow has been the experience which has come to each one of us. We may have never seen the magnolia's bloom or heard the ominous soughing of the whispering pines; we have never been on the equator where darkness comes at a single stride when the sun's rim dips. But if in reading imagery that comprehends unexperienced phenomena we project ourselves in the direction of the poet's thought, and sensitively adjust our vision to his, we can, without sharing his exact experience, enter sympathetically into his pictures and his sensations. If this were not so Byron never would have popularized for an English public those opening lines of *The Bride of Abydos* so rich in oriental imagery:

> Know ye the land where the cypress and myrtle
> Are emblems of deeds that are done in their clime,
> Where the rage of the vulture, the love of the turtle,

Now melt into sorrow, now madded to crime?
Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine;
Where the light wings of Zephyr, oppress'd with perfume,
Wax faint o'er the gardens of Gul in her bloom;
Where the citron and olive are fairest of fruit,
And the voice of the nightingale never is mute;
Where the tints of the earth, and the hues of the sky,
In color though varied, in beauty may vie,
And the purple of Ocean is deepest in dye;
Where the virgins are soft as the roses they twine,
And all, save the spirit of man, is divine?
'T is the clime of the East; 'tis the land of the sun—
Can he smile on such deeds as his children have done?
Oh! wild as the accents of lovers' farewell
Are the hearts which they hear, and the tales which they tell.

Now the details here enumerated may not be a part of the reader's experience, but a willingness to become catholic, and a wisely energized projection will make the passage vital. This vitality, let me insist, cannot be adequately secured without an ability to re-create these sensory images—these appeals to the sense of sight, hearing, feeling, smelling, and tasting. Because the visual and the auditory images are so common in literature, and because they are so graphically seen in the passages previously quoted from *The Passing of Arthur* and *The Bride of Abydos*, we need not pause to elucidate them further. We may, however, dwell a little while on the *appeals* made in literature to those sense organs of lesser note,—smell, taste, and feeling.

One passage of Shakespeare's—the speech of Lady Macbeth in the sleep-walking scene—is one of the best illustrations in all literature of the effective use of the sense of smell. Verplanck, after mentioning the fact that the more agreeable associations of this sense are often used for poetic effect, adds, "But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any deeper emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one paralleled scene of the Greek drama, as widely terrible as this. It is that passage of the Agamemnon of Aeschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapors of the tomb breathing from the palace of Atrides, as ominous of his approaching murder."

As an example of the agreeable sensations of odor I may quote from King James version of Solomon's Song, iii, 6:—"Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?"

All of you will recall the famous scene when Jacob, pretending to be Esau, goes to his father; "and his father Isaac said unto him, Come near now and kiss me, my son. And he came near, and kissed him; and he smelled of his raiment, and blessed him, and said, See the smell of my son is as the smell of a field which the Lord hath blessed."

Keats in *Lamia* has this suggestive simile:

> Like the hid scent in an unbudded rose,

and Milton in *Paradise Lost* speaks of the

> Groves whose rich trees wept odorous gum and balm.

I will cite one more odor image,—this from Shakespeare, *Henry IV*. Hotspur, speaking of a fop who came up to him at the close of battle says:

> He was perfumed like a milliner;
> And 'twixt his finger and his thumb he held
> A pouncet-box, which ever and anon
> He gave his nose and took 't away again;
> * * * and still he smil'd and talk'd,
> And as the soldiers bore dead bodies by,
> He called them untaught knaves, unmannerly,
> To bring a slovenly unhandsome corse
> Betwixt the wind and his nobility.

Closely connected with the sense of smell is the sense of taste. Milton describing paradise (Book IV, 327 ff.) speaks of Adam and Eve:

> They sat them down; and, after no more toil
> Of their sweet gardening labour than sufficed
> To recommend cool Zephyr, and make ease
> More easy, wholesome thirst and appetite
> More grateful, to their supper-fruits they fell—
> Nectarine fruits, which the compliant boughs
> Yielded them, sidelong as they sat reclining
> On the soft downy bank damasked with flowers.
> The savory pulp they chew, and in the rind,
> Still as they thirsted, scoop the brimming stream.

In that remarkable conversation between Eve and her tempter, in the ninth book of *Paradise Lost*, Satan describes his own sensations when he first came to the tree of knowledge:

> * * * on a day, roving the fields, I chanced
> A goodly tree far distant to behold,
> Loaden with fruit of fairest colours mixed,
> Ruddy and gold. I nearer drew to gaze;
> When from the boughs a savoury odor blown,
> Grateful to appetite, more pleased my sense
> Than smell of sweetest fennel, or the teats
> Of ewe or goat dropping with milk at even,
> Unsucked of lamb or kid, that tend their play.
> To satisfy the sharp desire I had
> Of tasting those fair Apples, I resolved
> Not to defer; hunger and thirst at once,
> Powerful persuaders, quickened at the scent
> Of that alluring fruit, urged me so keen.
> * * * * * * * *
> Amid the tree now got, where plenty hung

Tempting so high, to pluck and eat my fill
I spared not; for such pleasure till that hour
At feed or fountain never had I found.
Sated at length, ere long I might perceive
Strange alteration in me. * * *

You will readily recall that exquisite scene in the *Midsummer Night's Dream* where the beguiled Titania is seeking to administer to the wants of her adored Bottom, who bears the Ass's head. Listen to Titania as she urges him to name his desire:

Titania. Or say, sweet Love, what thou desirest to eat.

Bottom. Truly a peck of provender; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay; good hay, sweet hay, hath no fellow.

Titania. I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

Bottom. I had rather have a handful or two of dried peas.

Such thoughts as these doubtless set the donkey's salivary gland a-working. Let us see what Keats's description of the actions of Madeline's lover on the eve of St. Agnes will do for us:

And still she slept an azure-lidded sleep,
In blanched linen, smooth and lavender'd
While he from forth the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies smoother than the creamy curd,
And lucent syrups, tinct with cinnamon;
Manna and dates in argosy transferr'd
From Fez; and spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.

When we come to a consideration of touch imagery we find it to include sensations of movement, muscular pressure, and temperature. The exhilarating movement of a fast-plying ship, the grasp of the hand, the sense of warmth and cold,—all these are freely employed in literature. Perhaps in some cases they have been too freely employed. I have a friend who has cared nothing for Keats since he noted the poet's allusion to kisses as *slippery blisses.*

Now among all the touch images in literature I know of none that makes more delicately sensuous appeal than the one used by Rossetti in *The Blessed Damosel.* You will all recall the picture of the maiden leaning over the bar of heaven. To this visual image the poet adds details beautifully illustrative of the tactile sense.

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Upon her bended arm.

We must not assume, however, that the pupil's apperception of sensory images as these—their analysis and their labeling—is the *sine qua non* of English teaching. There should be merely enough of this to arouse the inert and to stimulate the curious. To many these concepts will of course come without the teacher's aid, and we must be careful that students of quick insight be not satiated with the mere routine of analysis.

There are two or three other practices corollary to the visualizing process, which are vital to the apprehension of the objective meaning in literature, the pedagogical significance of which we may now briefly examine.

Among the most valuable of these practices which an English teacher may employ is the illumination of the abstract by concrete illustrations. Take, for example, that well-known couplet from *Locksley Hall:*

> Love took up the harp of Life, and smote on all the chords with might;
> Smote the chord of Self, that, trembling, past in music out of sight.

In elaborating the meaning of these lines which show the power of love in effacing self, the teacher should draw upon the great realm of life and story, and tell—or have his students tell—of some great sacrifice which a mother has made for a son, a wife for a husband, or a sweetheart for her lover. Let the narrator bring forward in its detailed concreteness that splendid immolating spirit of Sydney Carton—that greatest of all characters in the greatest of Dickens's novels. Carton's love for Lucie Manette was so supremely great that he would not even offer himself in marriage, for he knew too well that his dissolute, impractical nature was illsuited to the office of husband. But he bided his time in pitiable isolation of spirit, faithful always to that early promise that he would willingly make any sacrifice to keep her, or any dear to her, safe from any evil or any peril. And when, in that strange and intense situation in the prison of the Conciergerie, when he found that it was possible for him, by a vicarious sacrifice, to liberate the husband of her whom he loved so unselfishly, then willingly he laid down his life in order that Charles Darnay might be saved to Lucie and to Lucie's children. With the example of this sacrifice fresh before us, shall we not revert with renewed interest to the abstraction of the poet, and read with keener delight the words which a concrete example has clarified? Try it now in your own instance as you re-read the couplet:

> Love took up the harp of Life, and smote on all the chords with might;
> Smote the chord of Self, that, trembling, past in music out of sight.

The student should be trained to see the concreteness in the midst of all abstractions. Or, failing in this, he should definitely recognize the fact that the passage has not yielded the message; and if he ends his study then, he should be conscious of his failure,—he should not be content with dim and hazy notions.

Another valuable means of enabling a pupil to catch the objective meaning of a passage in literature is that of oral reading. Oral reading is nearly akin to those earlier and more natural conditions of literary communication when bards and minstrels were the habitual purveyors of literature. Homer and

Beowulf and the Nibelungenlied were recited long before they were crystalized into their present arbitrary forms. Even Coleridge's *Christabel* was generally known in England long before it was published. And yet school principals in recent years have sometimes complained because they have discovered their teachers reading aloud to the classes. And many superintendents employ college graduates to teach English without thinking to question the applicant's power in the oral interpretation of literature. I know some stammerers who are trying to teach English, but I know of no club-footed masters who try to give dancing lessons.

Finally, the message of the text—its objective significance—cannot be understood without understanding the meaning of words and the references. This conquest will always be a portion of the work fraught with great difficulty. If we are to progress in our education, these words and references will not come without physical and mental effort. They often demand a trip downstairs to the dictionary or to the encyclopedia. Oftentimes they will invoke the reading of other literary selections. What they most insistently urge is intelligent effort toward the comprehension of their application in a particular case. In this it often happens that the reference books give little aid; we must rely upon a concentration that will yield its natural mental product.

I remember distinctly my first experience with the opening lines of Lowell's *Cathedral:*

> Far through the memory shines a happy day,
> Cloudless of care, downshod to every sense,
> And simply perfect from its own resource.

The phrase *down-shod* proved recalcitrant; it meant nothing. I re-read the passage, and still the meaning was obscure. A fellow teacher of English chanced to call upon me in the midst of my effort, and I eagerly sought his aid. After some moments of intense study he admitted that the phrase completely baffled him, and reluctantly we abandoned the task of interpretation. When he had gone, however, I seated myself in my stiffest-backed chair, and centered my closest attention upon that defying phrase—*down-shod to every sense.* Suddenly it flashed its meaning upon me,—*shod with feathery down, hence soft and yielding—responsive.* And then I turned about and heaped a bitter malediction upon my stupidity. I have been somewhat mollified since by seeing my friends puzzle over the phrase, but I had learned my lesson. It is this: The meaning in a given message is usually clear if we vouchsafe to it its deserved measure of patience and concentration. And this lesson we should continually teach to our pupils.

And now together I think we are agreed on one answer to this query concerning the essential principles which should guide our instruction in English literature. In our first reply—*the pupil must be made to apprehend the objective meaning of the message*—we emphasize the importance of an imaginative translation of words into concepts. By insisting upon the definite re-creation of those images which appeal to sight, hearing, feeling, odor, and taste, we insure a sympathetic interpretation which mere pronunciation of words does not necessarily convey. Aside from questions designed to re-create these

sensory images, we insist upon concrete examples to illustrate the abstract, upon expressive oral reading, and upon such a conscientious use of the dictionary and encyclopedia as will aid in vitalizing the obscure. But necessary to the full enjoyment and the full comprehension of literature there must be a concurrent reaction which the second reply suggests.

You will recall the phrasing of the second reply. *The reading must comprehend the subjective meaning of the message.* And just what do I mean by this? I mean that there shall be some appreciable reaction; there must be a turning in of these literary sensations upon the individual reader. The sensation must not volatilize; it must re-create; it must refer itself back to the reader's view of life and there recognize its contrasts and establish its comparisons. It will stimulate the personal question and generate the personal comment. It will arouse such inquiries as these—Do I believe this? Does my experience support this view? Just what differences are there between the situations described and my own situation on a particular occasion? May the author's teaching be accepted as universally true?

But, some one says, this is all selfish, and the function of literature should be altruistic. Let me hasten to say that the wisest altruism usually follows the wisest egoism. The understanding of self will usually generate a knowledge of other selves. The recognition of faults in our own person should make us more readily condone faults in other persons; knowledge of our own limitations should make us tolerant of the limitations of others. But perhaps we can make clear this notion of the subjective influence of nature by a concrete illustration.

What child in reading the story of Red Riding Hood, for example, has stopped with the objective comprehension of those familiar details? He has, of course, seen in clear vision the little girl clad in her familiar costume going through the lonely woods, meeting the big, gaunt wolf, listening to his honeyed words and watched his unctuous manner. And a few minutes later he has seen the wolf in another guise acting the part of the grandmother. But it is not alone the clear vision of these details that has made this story live in the universal heart of childhood. Each reader who has had his pulse-beat quickened by this story has consciously or unconsciously put himself in the place of Little Red Riding Hood. The little girl's anticipation of delight on seeing her grandmother; her surprise on seeing in bed a form so different from the one she had expected to see; the gradually increasing feeling of fear as she realized her danger; and all this culminating in despair,—what reader of this old tale has not relived all this experience as he has imagined himself going successfully through the adventures which befell the little heroine of our childhood days?

As teachers we must ever bear in mind the enlargement which this subjective view gives. It means that all these images, these pictures in the mind, the sensory impressions,—in a word, the imaginative concepts,—find their basis in experience. Imagination takes these experiences, enlarges, reduces, readjusts, revamps; and out of the old emerges the new. Oftentimes the spirit of a passage allows us to take a simple repeopling or recostuming creates the proper effect. By way of illustration let me read a portion of a theme

written a few weeks ago by one of our pupils while we were studying *The Idylls of the King.* The assignment was of a general character,—the members of the class were asked to note any particular passage that appealed to them and to write of the thoughts that were suggested. I quote only a part of the paper:

"It is stormy tonight, and in spite of all my efforts the dismal howling of the wind has crept into my mood and left me sad and lonely. In such a humor my imagination is keenest, and as I read *Gareth and Lynette* I am carried from present to past, and from past to present with hardly a break. The scenes were almost as vivid as were those when we sat around the firelight looking up into grandmother's face listening to her wonderful 'really, truly, sure-enough' Indian stories.

> Gareth, in a showerful spring
> Stared at the spate.

There is nothing that can have quite the same effect upon me as looking at the Ohio when it is flooded. To see that mass of water boiling, bubbling, seething, swirling in eddies and currents, sweeping everything before it, and to realize that no power on earth can turn it back, stirs me to my very soul. It is not strange to me that Gareth had such thoughts as he did when he *stared at the spate.*"

When the student wrote that paragraph and read it in class next morning it was not necessary for me to ask her the meaning of the word *spate.* She knew it, and she knew it not merely as an isolated intellectual fact; she had in fancy transferred her experience to Arthur's realm, and for the moment she was linking her personality with the gallant Gareth as he looked down upon the flood.

It is just such experiences as this which make the subjective message vital. Whether this message come in the form of story, essay, or poem, the method is the same. The objective message of the writer is interpreted, vivified, and reformed by the subjective mind of the reader. The struggles of the character are the reader's struggles, and all the victories and the defeats are thus vicariously shared. Sympathy is generated, and views of life enlarged, and the reader begins to feel his kinship with the universal heart of mankind.

May I add in conclusion that I assume that it is apparent to all, that the comprehension of the objective and the subjective meanings of literature is not in ordinary life distinctly differentiated? Nor is it to be supposed that they would, under all conditions, be mutually exclusive. It is merely for purposes of analysis and intelligent apperception that we consider them separately. We are to understand that the great province of literature is the interpretation of life. The literary sensation will produce upon each mind which receives it a slightly different percept, depending upon the fabric and the experience of the receiving individuality. And yet, the general tone and temperament of human souls have so much in common that there is a wide gamut of general appeal. As we progress from infancy to maturity, our tastes and our capacities are in constant evolution. As teachers we must study

these changes in our pupils, and offer in each progressive period the sort of literary pabulum which will best secure the existing mental grasp and best incite the healthy reach. With growing strength and tenser fibre the mental power expands and the varying emotions find freer expression. The counter-play of life and literature grows more interesting, and each becomes a helpful interpreter of the other. Literature reveals its warnings, its encouragements, its wisdom, its humors, and its beauties; and life absorbs these to its ultimate growth and good. It is to this great task—this task so rich in possibilities for the pupil's enrichment—that we English teachers have pledged our devotion. Who is there among us that will not be willing to pray the prayer which John Milton prayed in preparing for his epic?

> What in me is dark
> Illumine, what is low raise and support.

In teaching literature we shall make earnest endeavor to increase the student's power to perceive the objective meaning of the literary message in order that there may come, coincident with this, a fuller conception of the subjective message. And all this we shall do in the faith that this expansion of intellect and emotion means the constant expansion of character. (43)

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(43) Thomas, pp. 1–18.

CONTRIBUTION IV.

THE GENETIC VIEWPOINT IN LANGUAGE TEACHING.

According to the greatest modern historian of antiquity, the earliest accurate date in ancient history is the 19th of July, 4241 B. C., when a feast was held in Egypt to celebrate the founding of the calendar. We know this date from testimony more reliable than would be the word of any writer or any dozen writers, from the witness of the heavens. By astronomical knowledge of eclipses alone, we can go back for thousands of years and tell the exact date of a battle when the general himself did not know the day of the month. We get time history out of stones which our grandfathers accepted as miraculous and our fathers dismissed as fables. * * * The archeological discoveries of the last 50 years taught us more of ancient history than had the preceding 1000 years.

Not only, however, in regard to events of what we call ancient history has there been a quickening of interest and an increase of knowledge. We are continually going back. We are asking about the entire period of man's existence in the earth, and the science of prehistoric archeology is beginning to answer our questions. As has been pointed out by a great modern scholar: "In sketching the human period, the old way was to place the vanishing point at the dawn of history". This explains why many a so-called history of the world covers only about 6,000 years. "But", he says, "this resulted in a false perspective. The researches of the archeologists have made it possible to correct the error by shifting the vanishing-point to the prehistoric horizon". Conservative estimates take more than 500,000 years as the period covered by human life; history covers 6,000. But what was man doing during the previous milleniums of silence? Do we get the important facts, we may well ask, in our history of these short 6,000 years, and was nothing accomplished worthy to be remembered or possible to be discovered in the incomprehensible lapse of time before the establishment of the calendar? Sure among the great benefactors of the human race we should count those nameless men who first mastered fire and made it their household servant, the men who took the sharp rocks and forced from them a defense against dangerous beasts and a means of securing food. They tamed the wild ox and the horse, the sheep and the goat, and left their caves and dens and came to live in the plains, surrounded by peaceful herds; they found the wild wheat and the wild rice and separated the cereals from the weeds and brot them home and made them better, they conquered a soil hitherto unbroken and made it a mine of wealth. From the beasts who threatened their lives they took skins and made clothing to protect themselves against the cold and sewed skins with needles made from bones.

But long before these achievements there was a greater. Naturalists tell us that the wild dog of the forest has only one or two notes as compared with the whine, whimper, howl, yelp, bark, and growl of the domesticated animal.

And these early men, we must believe, could express their wants only by gestures and inarticulate cries. In time, however, our ancestors passed beyond the stage of gesture language, made gradual additions to the primitive stock of natural sounds, gave names to objects and actions of common life, and little by little found out how to tell the story of the hunt so that those at home could see the wild ox as he fell, and by a wonderful process, more marvelous than the invention of the telephone or telegraph, wrought out speech and languages which, when history came, could be used to record it. We think of our modern age as the one of great inventions and discoveries; but nothing in recent times can compare in importance with the discovery of fire and the invention of language. There is no period of history, however brilliant or advanced or interesting, which has for me the fascination of those twilight centuries when men were learning what it means to talk.

And how can we know anything of this period? There are various ways: partly through science of archeology already mentioned, which leads back thru the Greek and Roman and other early civilizations to the cave homes of prehistoric times. An exceedingly interesting account of the recent discoveries in France, Spain, and elsewhere has just been published in book form. And along with archeology goes prehistoric anthropology, which reconstructs primitive man from skull and a few bones. The other sciences, too, are helping. A few years ago I heard a botanist tell of the recent discovery after years of search, of the wild ancestor to our wheat, I felt the thrill that would come to one who caught a glimpse through a window opening into the early ages of the world.

And we can learn still more through language. The small boy who would know how the clock was made watches his chance to take the clock to pieces and look it over for himself; and then perhaps he knows. We who are fascinated by this riddle of riddles as to how primitive man secured one of the most vital and necessary of all his possessions—the one which particularly distinguished him from other animals,—the power to communicate his thots to another mind first came with thrilling zest to take to pieces our own language, and we find that it goes back to the Norman-French, here to Germanic, here it runs off to Slavic, and here it has preserved a bit of Celtic, and here it is Latin, and here it is Greek, and we take these all to pieces and the interest grows and the thrills increase, for as we go farther back we are coming nearer to the heart of things. When Sir Wm. Jones in 1786 discovered the Sanscrit language he made it possible for those who come after him to understand far more about the growth and development of language in general than any grammarian in Europe, however painstaking, had ever known before. When a scholar a few years later undertook to reconstruct the language of the early inhabitants of Europe and even translating two fables into primitive Indo-European, his zeal carried him too far. Yet it still remains that little by little the history of the development of primitive language is being written from the study of other languages; and if the discovery of the wild ancestor of the wheat gives linguists a thrill, it is a thrill of enthusiasm arising partly at least from the suggestion that there is a path that may lead us to the wild ancestor of the dative case. Psychology needs to know the workings of the

mind of man, and perhaps it is by linguistic psychology or the psychological study of the facts of grammar working back thru the ancient languages that we can approximate this.

The study of literature is entertaining, inspiring, and ennobling. But the study of language is not literature merely or at all. Language must be regarded as a mere tool. It is itself a manifestation of the social consciousness of a people, on a par with religion, customs and laws. The comparative or the historical study of language is a study of the development of thought and modes of thinking at various times and among various peoples. As a simple illustration of the development of a small part of one language, we can see plainly, in Latin, certain forms of certain verbs (licet), for example, losing their verbal force and coming to be conjunctions. Others like ("vel"), have already completely lost their verbal force. We can, then, perhaps work back to the time where there were no conjunctions at all. The study of language including linguistics and its sister sciences is turning its carefully constructed telescope toward those distant regions where pronouns first came into being, where genders differentiated themselves, where the difference between singular and plural first seemed of sufficient importance to be expressed, where the passive voice and the various modes and tenses of the verb and cases of the noun began, like the first animals in Milton's account of creation, to struggle upward into life.

And so the study of language even in its simple beginnings is a preparation, if one wants to make it so, for the rapture of pursuing the mind of man back and back to its primitive lair. Exceedingly illuminating and suggestive to me was the remark of a professor: "We are now using prehistoric Aryan as it has been modified by everyday use. Latin (think of this as you are teaching it) is the prehistoric language. There has been throughout a perfect continuity of intelligibility." Latin, for instance, is only a portion of the bridge reaching from the first rude attempts at communication made by primitive man to the complex expression of complex mental processes in use by scholars of today. I cannot help thinking that a little of the wonder, interest and enthusiasm that comes to students of biology as they are initiated into the secrets of physical life and development will be felt by those who are teaching and studying it * * *. We value many of our possessions because of their *potentialities;* and our interest and pleasure are not conditioned by the probability or the possibility of these potentialities ever being called into actual use by ourselves. The fact that only a very few of our students will ever continue their study of ancient language into the graduate school will certainly not keep a little Latin from meaning more to them if they see the vista into which it opens. (27)

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(27) Nye, p. 428.

CONTRIBUTION V.

ON THE SUBLIME AND BEAUTIFUL.

How Words Influence the Passions.

Now, as words affect, not by original power, but by representation, it might be supposed, that their influence over the passions should be but light; yet it is quite otherwise; for we find by experience, that eloquence and poetry are as capable, nay indeed more capable, of making deep and lively impressions than any other art, and even than nature itself in many cases. And this arises chiefly from three causes. First, that we take an extraordinary part in the passions of others, and that we are easily affected and brought into sympathy by any tokens which are shown them; and there are no tokens which can express all the circumstances of most passions so fully as *words;* so that if a person speaks upon any subject, he can not only convey the subject to you, but likewise the manner in which he is himself affected by it. Certain it is, that the influence of most things on our passions is not so much from the things themselves, as from our opinions concerning them; and these again depend very much on the opinions of other men, conveyable for the most part by words only. Secondly, there are many things of a very affecting nature, which can seldom occur in the reality, but the words that represent them often do; and thus they have an opportunity of making a deep impression and taking root in the mind, whilst the idea of the reality was transient; and to some perhaps never really occurred in any shape, to whom it is notwithstanding very affecting, as war, death, famine, etc. Besides, many ideas have never been at all presented to the senses of any men but by words, as God, angels, devils, heaven, and hell, all of which have however a great influence over the passions. Thirdly, by words we have it in our power to make such *combinations* as we cannot possibly do otherwise. By this power of combining, we are able, by the addition of well chosen circumstances, to give a new life and force to the simple object. In painting we may represent any fine figure we please; but we never can give it those enlivening touches which it may receive from words. To represent an angel in a picture, you can only draw a beautiful young man winged; but what painting can furnish out anything so grand as the addition of one word, "the angel of the *Lord*"? It is true, I have here no clear idea; but these words affect the mind more than the sensible image did; which is all I contend for. A picture of Priam dragged to the altar's foot, and there murdered, if it were well executed, would undoubtedly be very moving; but there are many aggravating circumstances, which it could never represent.

"sanguine foedantem *quos ipse sacraverat* ignes."

As a further instance, let us consider those lines of Milton, where he describes the travels of the fallen angels through their dismal habitation:

> "—O'er many a dark and dreary vale
> They passed, and many a region dolorous;
> O'er many a frozen, many a fiery Alp;
> Rocks, caves, lakes, fens, bogs, dens, and shades of death,
> A universe of death.—"

Here is displayed the force of union in

> "Rocks, caves, lakes, dens, bogs, fens, and shades;"

which yet would lose the greatest part of their effect, if they were not the

> "Rocks, caves, lakes, dens, bogs, fens, and shades—of Death."

This idea of this affection caused by a word, which nothing but a word could annex to the others, raises a very great degree of the sublime; and this sublime is raised yet higher by what follows, a "*universe of Death.*" Here are again two ideas not presentable but by language; and an union of them great and amazing beyond conception; if they may properly be called ideas which present no distinct image to the mind:—but still it will be difficult to conceive how words can move the passions which belong to real objects, without representing these objects clearly. This is difficult to us, because we do not sufficiently distinguish, in our observations upon language, between a *clear* expression and a *strong* expression. These are frequently confounded with each other, though they are in reality extremely different. The former regards the understanding; the latter belongs to the passions. The one describes a thing as it is; the latter describes it as it is felt. Now, as there is a moving tone of voice, an impassioned countenance, an agitated gesture, which affect independently of the things about which they are exerted, so there are words, and certain disposition of words, which being peculiarly devoted to passionate subjects, and always used by those who are under the influence of any passion, touch and move us more than those which far more clearly and distinctly express the subject matter. We yield to sympathy what we refuse to description. The truth is, all verbal description, merely as naked description, though never so exact, conveys so poor and insufficient an idea of the thing described, that it could scarcely have the smallest effect, if the speaker did not call in to his aid those modes of speech that mark a strong and lively feeling in himself. Then, by the contagion of our passions, we catch a fire already kindled in another, which probably might never have been struck out by the object described. Words, by strongly conveying the passions, by those means which we have already mentioned, fully compensate for their weakness in other respects. It may be observed, that very polished languages, and such are praised for their superior clearness and perspicuity, are generally deficient in strength. The French language has that perfection and defect, whereas the Oriental tongues, and in general the languages of most unpolished people, have a great force and energy of expression; and this is but natural. Uncultivated people are but ordinary observers of things, and

not critical in distinguishing them; but, for that reason, they admire more, and are more affected with what they see, and therefore express themselves in a warmer and more passionate manner. If the affection be well conveyed, it will work its effect without any idea at all of the thing which has originally given rise to it.

It might be expected from the fertility of the subject, that I should consider poetry, as it regards the sublime and beautiful, more at large; but it must be observed that in this light it has been often and well handled already. It was not my design to enter into the criticism of the sublime and beautiful in any art, but to attempt to lay down such principles as may tend to ascertain, to distinguish, and to form a sort of standard for them; which purposes I thought might be best effected by an inquiry into the properties of such things in nature, as raise love and astonishment in us; and by showing in what manner they operated to produce these passions. Words were only so far to be considered, as to show upon what principle they were capable of being the representatives of these natural things, and by what powers they were able to affect us often as strongly as the things they represent, and sometimes much more strongly." (5)

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(5) Burke, p. 97.

CONTRIBUTION VI.

WORD-COINAGE AND MODERN TRADE-NAMES.

I.

All the world seems to feel at liberty at the present time to coin *words* for use as trade-names, generally without regard for orthodox methods of word-creation, or for the general linguistic acceptability of the term thus brought into being. * * *

The general desire of the projectors of new trade-names is to hit upon something that will impress itself on the memory of prospective buyers of their goods. The sole test of a proposed word seems to be its effectiveness as advertising. Beyond dispute, an apt or a striking name for a newly invented article will go far to promote sales. * * *

One type of trade-name much in vogue at present, that created by the process known as "blending", no doubt owes its success, in whole or in part, to the popularity of the "portmanteau word" passage in Lewis Carroll's *Through the Looking Glass*, where the author illustrates the convenience of making one word serve the purpose of several by the process of telescoping them into one, e. g., galumphing, from galloping and triumphing, mimsy from miserable and flimsy. * * * Scientific nomenclatures, names for electrical engineering appliances, and the like, are left out of account in the material here presented. * * *

II.

TRADE-TERMS FROM PROPER NAMES AND PLACE-NAMES.

Not strictly "coinages" are trade-names arising from the use of the surname of some inventor or manufacturer, or derived from the name of some celebrity, or from some place-name; nevertheless they deserve treatment in the discussion of word-creation in commercial nomenclature. They become words new in the sense that they lose their original force as proper or place-names and assume recognized meaning as names of things. They are likely to differ from other trade-names in that they less often are deliberately fixed upon and launched in their new meaning with the first appearance of the article so designated; their currency arises gradually, through association. To cite examples from place-names, *worsted* was first manufactured at an English village of that name. Other similar names for fabrics are *worcester*, a fine grade of woolen cloth, *calico*, *cambric*, *kersey*, *mechlin*. Many varieties of wines take their names from places. Most interesting among these is *sherry*, originally shipped from Xeres in Spain, the *Roman Caesaris urbs*. * * *

Some nineteenth century American commercial terms originating from surnames are the following: *barlow*, or barlow knife, a certain type of one-bladed jackknife, named from its American maker, *bloomers*, a costume worn by American women in gymnasium practice, so called after Mrs. Amelia Bloomer, who sought to introduce them. * * *

The derivation of trade-terms directly from proper names or place-names is at present time not very frequent.

III.

SHORTENINGS AND EXTENSIONS.

One kind of the commonest methods employed in the contemporary creation of new commercial terms is to shorten, to extend, or to modify, generally according to some pattern already set, words descriptive in a telling way of the article to be named. Patterns fluctuate more or less in popularity, and endings are various. At present,–o, little used not long ago, seems to be held in special favor. * * *

In addition to those cited below, many other coinages showing the -o suffix are listed under hyphenated names (VII) and under blends (IX).

Alabasco wall paint, made at Grand Rapids, Michigan. *Indestructo* baggage, i. e., trunks and suit cases, made at Mishewaka, Indiana. * * *

The same suffix, -o, separated by a hyphen, capitalized, and associating itself with the interjection, appears in:

Jell-o Ice Cream Powder, made by the Genesee Pure Food Company, LeRoy, New York; and *Glad-o* for inflamed feet, made at Lincoln, Nebraska. * * *

IV.

DIMINUTIVES.

The diminutive suffixes -let and -ette are now much in favor. Occasionally, in modern commercial use, the latter ending has the pejorative force of 'imitation' or 'sham', as in leatherette, imitation leather for upholstery, or Brussellette carpet, but ordinarily the force is merely diminutive.

Wheatlet, "monarch of cereals". The Franklin Company, Lockport, New York. *Cartarrlets*, antiseptic tablets; also *Dyspeplets*, made by the C. I. Hood Company, Lowell, Massachusetts. * * *

V.

COMPOUNDS.

For the names of many articles, striking compounds are formed, describing or eulogizing that which is to be designated. The elements in such names are not new, but the combination is new; or the combination in its appearance as a distinct word. * * *

Palmolive soap, made at Milwaukee, Wisconsin. *Waxit* floor finish, made at Minneapolis. *Underfeed* Warm Air Furnaces "cut coal bills", made at Cincinnati, Ohio. * * *

VI.

NAMES SHOWING DISGUISED OR FANCY SPELLINGS.

More popular than the preceding class are names formed by much the same manner of composition but spelled in simplified, disguised or ingeniously modified ways, likely to make them more rememberable. An effective pioneer among names of this class is *Uneeda* biscuit (Uneeda cigar in England) made by the National Biscuit Company, followed by *Takhoma* biscuit, made by the same company, and by *Partaka* biscuit. * * *

VII.

HYFHENATIONS.

Names strikingly hyphenated are especially likely to catch the eye, and may be formed in various ways. They include shortenings, hybrid forms, and blends. * * * Hy-Tex face brick, sold at Lincoln, Nebraska. * * *

VIII.

BLENDS.

These play a notably important part in the current naming of articles in trade. * * *

Blending is now an orthodox method for the formation of names of compounds in chemistry and other sciences, e. g., chloroform, formaldehyde, dextrose, bromal, zincode. * * *

For most of the blends cited below, the parent words are too obvious to need indication: * * *

Jap-A-Lac, a varnish, made at Cleveland, Ohio: from Japanese and shellac, or laquer. *Everlastik,* i. e., everlasting elastic, made at Boston. *Cuticura* skin remedy: from cuticle and cure. * * *

IX.

BLENDS BUILT FROM NAMES.

Not so common a decade or more ago but in high favor at present are terms built from the names of the man forming a company, or from the name of the company itself, or the name of the city or the district which is the location of the manufacture. A pioneer venture of this type was the *Nabisco* wafer, made by the National Biscuit Company, the success of which probably set the type for similar formations. * * *

X.

TRADE-NAMES BUILT FROM INITIALS.

Sometimes employed, when the result makes a usable word, is the method of building new terms from the initials of the maker, or inventor, or of the company engaged in manufacture. * * * A few illustrations are these:

The *Reo* automobile, made by the R. E. Olds Company, known as the Reo Motor Car Company, of Lansing, Michigan. Olds was also the designer of the Oldsmobile. *Sebco* extension drills, made by the Star Expansion and Bolt Company. * * *

XI.

ARBITRARY NEW FORMATIONS.

The following names are mostly meaningless. They appear to be arbitrary creations rather than modifications or combinations of other words. The stock examples of an invented word is *gas,* created by the discoverer of gas, Van Helmont; and many of the words listed here may be no less arbitrarily coined. * * *

XII.

MISCELLANEOUS FORMATIONS.

The following terms, of various patterns, may be grouped together for convenience; although they have little in common save their facetious quality. * * *

Colorite straw renovator, made at Boston. The Aeolian *orchestrelle*, of Aeolian Hall, London. *Wheatena* breakfast food. *Dentyne* chewing gum, for the teeth. *Limetta*, a drink for sale at soda fountains. * * *

XIII.

Peculiar to the later nineteenth and earlier twentieth centuries, the "florescence-time" for advertising in the world's history, is such untrammelled and prolific invention of trade terms, such variety and abundance of coinage, as the foregoing pages have exemplified. It may be of interest to recall in contrast the general style of commercial nomenclature prevailing in the eighteenth century, when advertising was in its infancy, and to note the divergence between that period and our own in the name-seeker's idea of what might be counted upon to have popular appeal. The following specimens of eighteenth century trade-names are from the advertisements in the Spectator. They show no arbitrarily invented words, unless the not illegitimate *Jatropoton*, presumably from the name of the botanical genus *Jatropha*. The motley and audacious terms of our own day seem capricious and undignified indeed, alongside the formal designations created by our ancestors. There is approximately the same difference in the taste of the two centuries in commercial terms that exists between the prose manner of writers like O. Henry and his followers and that of the authors of the *De Coverley* Papers.

R. Stoughton's great Cordial Elixir, famous throughout Europe — * * * The famous Italian Water for Dying Red and Grey Hairs * * * Brown or Black. — * * * The famous Spanish Blacking for Gentlemen's Shoes. * * *

We constantly need designations for new articles of dress, of food, of house-furnishing, and the like; and now, as in the days of the Spectator, we have advertisements of novel medicines and remedies of all kinds, for which extravagant claims are made. But the "drops" and "cordials" and "tinctures" and "elixirs" which our ancestors craved are now out of favor. Such names are too conventional to prove effective upon the posters, or the signs, or in the columns of newspapers, of the twentieth century. Ours—so long as present vogue continues—seems to be word-creation or word-manipulation, as it were, with the lid off. Where our ancestors were content with conservatism and monotony, the present day reveals a fluctuating and bewildering variety of commercial terms without apparent limits of kind or quantity. (28)

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(28) Pound, pp. 29–41.

CONTRIBUTION VII.

CULTURAL AND VOCATIONAL.

"It would be difficult to appraise the injury done to the cause of sound education by the fact that abstract theory counts for so much, and concrete experience for so little, in the regulation of the school curriculum. When the experimental psychologists announce the "discovery that formal discipline is not a factor of value in education," the new doctrine was hailed with acclaim on all sides. Even teachers of the classics felt constrained to yield assent. For had not the "experts" spoken?

The fact that this theory is flatly contravened by the facts of every day observation and experience seems to have interfered little with its vogue. It did its baleful work in weakening the backbone of the school system, and now, on the basis of additional experiments, the psychologists are obliged to admit that the facts do not at all substantiate their earlier "discovery".

The movement in favor of vocational training in the schools threatened at first to take the form of another unreasoning stampede. But already there are signs of returning sanity. Three facts in particular are coming to be rather generally recognized: (1) vocational training of the right kind should find a place in many schools; (2) it will be a fatal mistake if vocational studies are allowed to crowd cultural subjects from the curriculum; (3) much vocational training (as now conducted) is a practical failure.

Few would challenge the first of these propositions, and it is only necessary to talk with principals and school superintendents to be convinced of the truth of the third. The failure of vocational training—where it is a failure—is due to various causes. In some cases the course of instruction is not adequate and practical—it does not really prepare the student for participation in the world's industrial life. Again, the student may be too immature to profit by the course. Time that could better be spent on general education he wastes on work that he could master more quickly and more surely if the study were postponed to a period of greater maturity.

This last point is of special importance, in view of the fact that a some what general movement is now on foot to carry back the beginning of "high-school" work to the seventh grade (six-six and six-three-three plans). For taking up the study of a foreign language, a child is at his best in the seventh grade; and if it be true that he is not mature enough at that time for really effective vocational training, the claims of certain cultural subjects at that time are obvious.

It is, however, the second of the three propositions laid down above, that is of most importance to the teacher of the classics. We must admit that in many schools a place should be found for vocational training; but in season and out of season, it will be necessary to press home the even more important truth that room must be made in the curriculum for vocational training *as an addition*—such courses must not be allowed to *displace* cultural subjects

from the school program. There are already very hopeful signs that the justice of this contention is being recognized in very diverse quarters. In the San Francisco Chronicle for August 21st, touching the discussions at the late meeting of the National Educational Association, a contributor, who speaks from the point of view of an industrial worker, indulges in some reflections that are worth quoting here. After some pointed and sarcastic remarks on the theorists who propose to solve industrial problems out of hand though they themselves have never "done a real day's labor for a real day's pay in their philanthropically emotional lives", this writer proceeds:

"Running side by side with the agitator's fears for the workers who are subjected to such monotonous labor is the agitation for vocational training in the schools that will, as early as possible, develop mechanical skill in the children who must become workers in the industrial world. "Why teach 'em flubdub and fallals", they demand, "when efficiency is what they require?" And they want the vocational substituted for the academic training as a matter of economy.

Upon this point Mrs. Ella Flagg Young has spoken at the National Educational Association convention a warning—or a plea—that might well be given a little serious consideration. She is opposed to the introduction of vocational training as a substitute for the cultural—not to vocational training in itself, remember. She is not in favor of turning out human beings from the public school that are merely mechanically efficient—that are trained only to be workers. She holds that the public schools should prepare them for the living a broader fuller life than the life of the workshop, and that they should give them that preparation because they must become workers in the workshop.

It may be that Mrs. Ella F. Young is right. At any rate it would do no harm to think over the relation of education to the industrial situation from Mrs. Y's point of view. * * * Any of us know what it is to work (to hold down a job) * * * know also that it isn't what we do during our working hours that matters so much as what we do outside of our working hours. The working day is only part of a day, and there are opportunities and possibilities for study, for acquiring knowledge, for cultivating talents, for learning how to play, * * * if the worker has a mind for them, and the will to avail himself of them. * * * The whole interesting world of fact and speculation, of beauty and art, is open to the worker at any occupation if he have the impulse to invade it—and the key to it.

It is the key to it that Mrs. Young is contending for. If you do not open the door to the public child who must enter the industrial world and become a worker at the monotonous work our progress imposes, how is he going to know what lies within reach? How is he going to escape the stunting and atrophying and brutalizing; how become immune to the coarse and debasing temptations that assail the ignorant?

It would seem—inasmuch as the industrial world offers what it does—that the child especially needs whatever the public school can give it that will teach it how to study and how to play; and how to make the best mind and body—and thus to make the best of life."

If the leaders in school education are fully alive to the absolute need of conserving the cultural elements of the high school curriculum, and if the man in the shop and factory feels the desirability of having the children trained for something more than mere manual efficiency, it only remains for us to insist that this program be carried out. At this point continual watchfulness will be required; for it sometimes happens that cultural elements are eliminated from the high school curriculum in a very insidious way, and without any real intent on the part of those who control the school program." (26)

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(26) Nutting, pp. 65-68.

CONTRIBUTION VIII.

GRAVE DANGERS OF SPECIALIZATION.

"There is a lack of unity of purpose and lack of sympathy in the handling of expression in schools which grows out of the fact that both the man of science and the teacher of English are specialists. Illustration after illustration of this highly specialized interest can be found in the current literature which deals with the teaching of English in the high school. There is a conspicuous illustration of this in Mr. Percival Chubb's book, "The Teaching of English".[1] The book sets forth in vigorous terms the desirability of more training in English in the high schools and the elementary school. In his effort to define the general purpose of English during the adolescent period, Mr. Chubb says on page 239 that one of the main divisions of literature which should receive attention in the secondary school is that which deals with vocational subjects. He reviews enthusiastically the position taken by G. Stanley Hall, that the vast majority of high school graduates should get social training through the vernacular. They should be given that kind of reading and opportunity for expression which will prepare them for social and personal life in vocations. One reads this part of the book with great interest, and assumes that now, at least, we have reached the point where the vocations are to receive adequate attention from the English teachers. He goes on through the book, and, to his astonishment, finds that all the references to books that are actually to be used are of the conventional literary type. There is not mentioned in the whole volume a single book of a strictly technical type. The specialist in English literature has once more shown that he does not have any idea of his duty to the vernacular in general. One is reminded of the story told by the high school principal, who, after urging his English teachers to put in some vocational reading, encountered a teacher glowing with enthusiasm because of her success in complying with his suggestion. She was reading "Silas Marner" with her class, and since Silas was a weaver, she was introducing vocational ideas at the same time that she satisfied the college-entrance requirements.

PROBLEMS OF LITERATURE.

From the discussion of modes of expression we turn to a discussion of that phase of English which is designed as literature. The business of the class exercises and study in literature is to cultivate appreciation. There is a certain mysticism in the minds of many teachers about appreciation. Taste is proverbially a purely personal and quite inexplicable trait. The power of appreciation is accordingly said to rest on subconscious judgments which are very vivid but quite incapable of communication. Such statements regarding the nature of the process of appreciation are, of course, a challenge to the psychologist. Appreciation is a mental process and is capable of training

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[1]Published by The Macmillan Company, 1909.

under guidance, while to some extent it seems to mature without direct guidance. Our problem is to discover what is the mental and psychological mechanism involved in appreciation, and thus to throw light on the methods of its training. In other words, it is here, as always, the business of psychology to refuse to be satisfied with mysticism. Appreciation must be analyzed and explained.

REACTIONS TO CONTENT.

Appreciation of rhythm, of structural facts, and of style constitute what we may call the pure forms of rhetorical appreciation. There is an entirely different sphere of appreciation. A literary passage is appreciated by the trained reader for its content as well as for its form. Appreciation of content is in essence the same kind of a mental process as the appreciation of form. Content is enjoyed just in the degree in which the individual's habits of reaction are satisfied by the impulses aroused by what he reads. Or to put the matter in a negative example, an individual can appreciate fully an emotion which is expressed in a poem only after he has had some real experience capable of arousing in him modes of response appropriate to the sentiment expressed in the poem. Take, for example, such a poem as Whittier's "Barefoot Boy." It is sometimes assumed that because this poem is about a boy it ought to be given to boys to read. It is assumed that boys will be aroused by the sentiment which the author experienced when he contrasted the boy and his simple surroundings and possessions with the unhappy man of wealth who is deprived of all the physical enjoyments which the barefoot boy enjoys. The fact is, of course, that an ordinary boy who has had the privilege of going barefooted has probably never had the remotest approach to that emotional recoil against luxury experienced by the man of wealth who rides in his carriage. In other words, the barefoot boy cannot appreciate the discomforts of luxury which are described to him because the description arouses in him no response. In order to have the contrast which is in the poet's mind, he must have maturity of experience and the recoil of disappointment. To the ordinary boy no such contrast in experience is possible. He sees the matter only from one uniform level of meager personal experience, and this leaves him without any possible appreciation of the Author's point of view.

What has been said in connection with this example is frequently stated in discussions of appreciation when it is pointed out that one must have some contact with life before he can fully comprehend the meaning of literature. Undoubtedly one must have cultivated certain forms of emotional reaction and certain forms of interpreting experience before he can know what ideas mean. It is not that one needs merely to know words, one must know how to relate words to the larger experiences of life. Every individual word in the poem may be known to the barefoot boy. Every sentence may be capable of perfectly definite explanation, and yet one may have no appreciation whatsoever of the sentiments which the phrases ought to bring up. The total situation is the mature product of many experiences. It is not even a matter of interpretation of a given sentence. There is undoubtedly a good deal of failure in the schools to appreciate this fact. We give literature to high school

students without any proper backing of personal experience to interpret the significance of the passage. The result is that the student's mind is concentrated upon the purely formal side of the passage. He is absorbed in the words and in the sentences as they are presented on the page, and he fails to have any appreciation of the real significance of the passage because appreciation in this case means a response of a large and mature type. It would be very much better in such cases to find passages which can be related to reactions of which the learner is capable. Not that the passages should forever remain below the level of present experience, merely depending on the accumulations of the past to interpret what is now given; each passage read should refine the evaluations given to life's contrasts; each passage should bring out some new analogy and some worthy difference. But these new contributions to experience must be close enough to that which the individual now has, so that a real relation may be established in the learner's mind. Literary content must not merely be given. It must arouse a response. The student must feel the contrast or the agreement. He will thus be prepared to face in later life more elaborate comparisons and more elaborate interpretations. He cannot, on the other hand, be prepared for the later appreciation of literature or for the relating of life and literature if the habits of mind which are cultivated in the schools are formal habits of attention to words and sentences. A strict attention to the text in such cases as this is likely to pervert rather than to aid the student's literary development. He gets a bad habit of thinking of poems and of prose passages as things in themselves, as groups of words, as occasions for barren rhetorical, grammatical, or analytical drill." (20)

(20) Judd, pp. 197–199.

CONTRIBUTION IX.

NEED OF MORE REALITY IN ENGLISH COMPOSITION AND GRAMMAR.

"What is needed in the interest of developing a curriculum content which may possess real significance to the pupils of the successive grades is a careful selection of those materials in the different elementary school subjects which ordinary, rank-and-file people in stores, on farms, and in factories find use for in successfully discharging their daily tasks. Out of this carefully selected content should be chosen, as necessity requires, those facts, ideas, principles, standards, and practices which will answer the questions, solve the problems, and supply the needs met by pupils. In other words, the needs of successful, mature persons engaged in the ordinary work of the world should determine the total content of each subject in the elementary curriculum, while the order in which pupils master this content should be determined by the order in which they have needs, questions, or problems which can be satisfactorily answered by the course of study materials.

So far as the content of the course of study in English composition and grammar is concerned, therefore, it should provide for the teaching of those facts, habits, standards, and practices which those engaged in the successful pursuit of the ordinary work of the world find need for. Even common-sense observation enables us to study under the guidance of this selective standard. It is perfectly easy, for example, to distinguish between the abstract and concrete noun, between descriptive limiting, and limiting descriptive adjectives, between the adverbial ideas of time, place, manner, degree, condition; but the distinctions when made add nothing to the equipment of any man to talk or write with greater accuracy or clearness. This list of non-functional material with which the teaching of language and grammar is encumbered might be indefinitely extended.

Fortunately, we are not compelled to rely upon the data gathered from ordinary observation nor upon the judgment of mere common sense, because already one careful, scientific investigation into the functional material in the course of study in English composition and grammar has been made, and its results have been verified by three careful additional studies in Columbia, Missouri; Bonham, Texas, and Detroit, Michigan. In November, 1914, Dean W. W. Charters of the University of Missouri, with the assistance of Miss Edith Miller of the Soldan high school, St. Louis, began an investigation in the schools of Kansas City to determine upon the basis of the errors in the children's oral speech and in their written papers, the total errors which these children committed from the standpoint of accuracy in the use of language.

As a basis of this study of the oral errors made by children the teachers throughout the schools, during one week in November, were alert to note every inaccurate expression used by any pupil, that the same might be reported

to those conducting the investigation. A tabulation of these mistakes revealed a total of twenty-one types of error. A few types of error are selected, as follows, for illustrative purposes:

1. Subject of the verb not in the nominative case, as in "He and her was both late". "Her was sitting here". * * *

11. Confusion of comparative and superlative, as in "Five larger cities". "The best of the two". * * *

12. Double negative, as in "You don't care nothing for nobody". "Didn't done nothing". * * *

As a basis for the study of the written errors made by children all of the written work which was not revised and corrected, done by the children in twelve schools during one school month, was submitted to critical examination for errors. A tabulation of these returns revealed all of the errors which had been found in the oral speech of the children and six additional ones, as follows:

Omission of period at end of statement.
Omission of question mark at end of question.
Omission of apostrophe to denote possession.
Omission of subject.
Omission of predicate.
Confusion of dependent and independent clauses.

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The study necessary to eliminate from his speech every type of error which Dean Charters has found in his investigations may be fundamentally motivated by reason of the fact that the errors occur in the efforts of children to express themselves when their energy is directed toward the accomplishment of something for which they feel a need. The relation between the elimination of the error and the subject-matter taught to correct it should be very clear to the pupils in the interest of rendering the subject-matter at all times not only real but attractive." (49)

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(49) Wilson, pp. 56–59.

CONTRIBUTION X.

PURPOSES AND CONTENT OF THE ENGLISH COURSES.[1]

"The English of the lower high school includes structural and cultural English; the study of the mother tongue, to the end of using it with vigor and ease; and the reading of noble literature, to the end of establishing a lasting desire for such reading.

It is assumed that in the first cycle of six years the pupil, through imitation and habit, has become possessed of a correct and simple expression of the thoughts of childhood. Imitation and habit continue to be potent teachers in the seventh, eighth, and ninth years, and an attempt is made to create noticeable progress in correct usage by assigning to each semester a definite number of grammatical constructions of peculiar difficulty, of words easily misspelled, and of conventional forms of writing.

The reasoning faculty, however, is now added to imitation and habit, for the pupil is at the right age to understand why one usage is correct and another incorrect. The same reasons that make this a good time for beginning the study of a foreign language make it an opportune time for analytical work in the use of the mother tongue. This introduction of the reasoning element distinguishes the language work of the lower high school from that of the first six years. The child has become a youth and craves self-conscious power in his use of English.

Somewhere on the road between the simple activity of early school life and the vivid, many-hued interests of the high school, pure spontaneous, creative imagination, except in a few cases, is lost. In all probability this change is wrought in the seventh or eighth years of the school life, and could largely be prevented by proper composition assignments. That type of pupil is the despair of high school teachers, who invariably asks when given a composition theme, "Where shall I read up about it?" The empty words of a perfunctory paper prove too clearly how atrophied the imagination has become. The ethical significance of such a state is comprehended when we reflect that most of the misunderstanding between people of different classes and trades, even in America, is due to lack of imagination, rather than to intentional unkindness. It is right at this point, then, that the childish imagination, beginning to wane, must be resuscitated into social imagination and foresight. The pupil's composition exercises should be such as to necessitate his putting himself into the place of another or into some future place of his own. * * *

Since the lower high school pupils are in no sense being trained as authors, the social aspects of their written and oral expression are of paramount importance.

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[1]The purposes, as well as a summary of the content, of the English courses which are being developed in the Berkeley schools to conform to the reorganization plan of the school system are set forth by Miss Fannie McLean, the department head.

The study of literature has two marks of distinction in the lower high school. First, the classroom reading of masterpieces becomes more intense, and therefore the number of selections smaller, while the home reading becomes broader and more varied. Secondly, the literary taste begins to take on a conscious development; the pupil, vaguely at first, and then more clearly, knows when he likes one piece of literature and not another, and struggles upward in awkward and touching attempts to express himself in the picturesque language or in the simple terseness of his favorite author, or to reach standards of admired excellence in his character. The boys become new Horatiuses, and long for bridges to cross; the girls are new Evangelines, and seek to add courage to gentleness; and boys and girls together live in a new world remote from their own, but strangely like it. This reading and the practically imaginative composition described in a previous paragraph unite in developing the imagination from childish crudity to social helpfulness.

The masterpieces studied in the classroom are divided into three groups, satisfying three demands of the growing literary hunger of the youth, and harmonizing with the history course of study, so that literature has its historical background and history its literary expression.

The first group comprises some early forms of literature, as the child's rightful human heritage. These are the simple, purely classical, and strongly imaginative forms; such as heroic epics, lays, and ballads. They are correlated with the study of world history.

The second group comprises American poems, stories, speeches, and essays, as the child's rightful national heritage, in order to inculcate principles of good citizenship and intelligent pride in his country. This work is correlated with the study of United States history.

The third group comprises English drama and romance as the child's rightful race heritage. Shakespeare and Scott are taken as the chief exponents of this form of literature. The short story is made a part of this year's course, as it is also of the seventh and eighth years.

If the pupil should leave school at the end of the lower high school, he would, through the classroom study of these masterpieces, and through his home reading from the supplementary list furnished, be well started on the road to culture. In other words, he would be in an attitude of mind conducive to further intelligent reading, because his interpretive and reasoning powers would have the beginnings of a comprehension of the relation of literature to history as one of the most significant human products of a nation's civilization. And, best of all, contact with literature would have awakened, even at this early age, new ethical ideals, a social imagination, and a spirit of reverence for true greatness.

If his schooling ends now, he has established a permanent friendship with books, which magazines and newspapers alone will not satisfy. But, to prevent his separating literature from life, and to enable him to see the fineness, the beauty and the opportuneness of our best periodical literature, magazine reading is made a part of the course. The expository literature of the day, as seen in the articles upon social and economic questions—city planning, children's playgrounds, George Junior Republic, and similar

topics—can be made use of, not only in relating the pupil to the best of the life of his time, but in showing him that the style of a piece is of service to the cause presented. In this he sees a practical reason for the study of English. He learns that such study is needed to perfect a social being and to make of him a citizen of the world.

In the upper high school the problem is a different one from that of the lower high school. Here the boys and girls are not only preparing to be potentialities in the business world and social life, but they already feel themselves to be a part of that life. The tide of the greater outside world flows through the high school, and though it is there only in creeks and bays, it is the same salt and tonic element that pervades the ocean outside. The high school pupils have their party strifes and prejudices, their social gatherings, their student government, their public press, their dramatic entertainments. The problem that presents itself to the English department is this: How can the literature and composition be made to fix the attention of the pupils on the permanent soul of beauty and excellence underlying these "shows" of things, and also equip them with the means of moving with confident ease and power in the life of their fellows? How can we widen their vistas of life and make attractive to them the enduring ideals of humanity? If the study of English can make them self-poised individuals and social centers in the school life, they will continue to be such, whether they are graduated from the high school into the university or into business.

The composition of the upper high school, besides emphasizing, throughout the three years, by continual practice, oral and written, and by continual analysis, the principles and habits of a correct and vigorous style, begins now to adapt itself to the needs of individual pupils and of small classes of pupils. * * *

Whatever the special form of the composition may be, two principles are adhered to: That nothing which lacks sincerity is worth saying; and that whatever is worth saying, is worth saying well.

Training in the use of the public library, debating, presentation of class plays, the reading and writing of short stories, the study of high school journalism (its problems, materials, arrangements, and management) are all features of the new high school course in English, and are related to the spontaneous school activities of the pupils.

To give the pupils the background of our literary past and the large perspective that comes from looking at life through the eyes of such great masters as Chaucer, Shakespeare, Addison, Burke, Macauley, and Webster, is the definite purpose of the course in literature.

Two truths are gained from this study: First, that all the greatest writers were essentially democrats and expressed freely the growing ideals of their time; and second, that since life is the field of literature, our own time must possess a literature of far more transcendent importance to us than any literature of the past.

From these two truths the pupils are led to a third. It is this: They can assist in making literature of their generation a noble one, both directly and indirectly; directly, if they have creative literary instinct; indirectly, if they

have the morality, the intelligence, and the sense of the beauty of things which are necessary to build up a special life worthy of expression in current literature. They make literature in either case—the literature itself, or the material for literature.

Such reasoning, more or less conscious in the minds of the pupils, forms the basis for the comparative study of the old masterpieces and current literature, even in its modern and vital form, the periodical. The study of the early novel culminates in the supplementary reading of one of to-day's best novels. The study of the eighteenth century essay culminates in the study of the articles in our best magazines. The study of Shakespeare culminates in the reading of Maeterlinck's *Blue Bird*. The study of Milton's *Sonnets* culminates in the reading of Richard Watson Gilder's *Sonnets*.

If the pupils should have no further schooling, they would leave the high school furnished with the touchstone of true literature. They would be able to discriminate between what is worthy of study in modern writing, because it nobly expresses the elevated and enduring aspects of our present social life, and what is worthy of only cursory reading because it expresses, without the strength of art, the transitory aspects.

It has too long been taken for granted that only future generations can separate the wheat from the chaff in the literature of the epoch. Even in the upper high school some literary connoisseurship can be acquired, which maturity of years and habitual reading will ripen. The cultivation of this literary art sense in order to apply it to some present-day literature is an important practical result of the study of literature. The to-day of literature should be made ours as well as the yesterday, for through it we enter into the richest part of the life of our times.

In our English course we have tried to keep in mind that if these young people had elected business life or domestic life instead of school life, they would have found these years between the ages of 16 and 18 full of novel experience and shot through with the glory of doing things. Days of work in shop or office would have been paid for in money instead of with credits, and some of that money would have been transmuted into evening pleasures. Days of housework would have shown tangible results in dainty cookery or in neat furnishings, or in the pride of entertainment. So, if the high school robs the youth of the rich experience that active life in the world affords, it must offer a golden substitute that shall place the youth, on graduation, where he would have been with such world experience, but place him there equipped with keener vision, with warmer heart, and with readier hand, because of his education.

The English course must do its share, and a large one, in bringing about this result. English teachers are only beginning to work out this new social plan in the study of literature and composition. * * *

There is no reason for opening the door to science, to mathematics, to history, to literature, from this point of view, and locking it against languages. Many men and women secure their livelihood, directly or indirectly, through their special knowledge of language, just as there are many workers in each of the other departments whose special technical knowledge brings them

financial recompense. The world needs the scholar quite as much as it needs the artisan and the man of general business. The public school, if it function to the maximum in the life of the individual as well as of society, must make it possible for the potential artisan, the potential scientist, the potential linguist, to find himself. In theory, at least, the school should be able to open the eyes of every individual, that he may have a vision of himself in the completeness of his powers. This reason alone is sufficient to justify the offering of study in the field of language, though such study should not be made compulsory upon all nor should it be continued beyond the point when it is clear that the individual possesses no aptitude or liking for it.

The earlier in the life of the pupil that this chance be given the better, for the golden hour of language study comes early, and when once passed the acquisition of a foreign tongue is well-nigh impossible. The seventh grade is not too early for the beginning of such study; indeed, if it were practicable, an earlier beginning than this even is desirable. However, by commencing with the seventh grade and continuing throughout the full secondary period of six or eight years, a high degree of mastery can be secured by those who develop an interest in such study. It need scarcely be said that this work should be directed by a vivacious teacher, who speaks the language fluently, and that the grammar of the language should be kept incidental and unobstrusive." (23)

(23) McLean, pp. 153-158.

Part VI.

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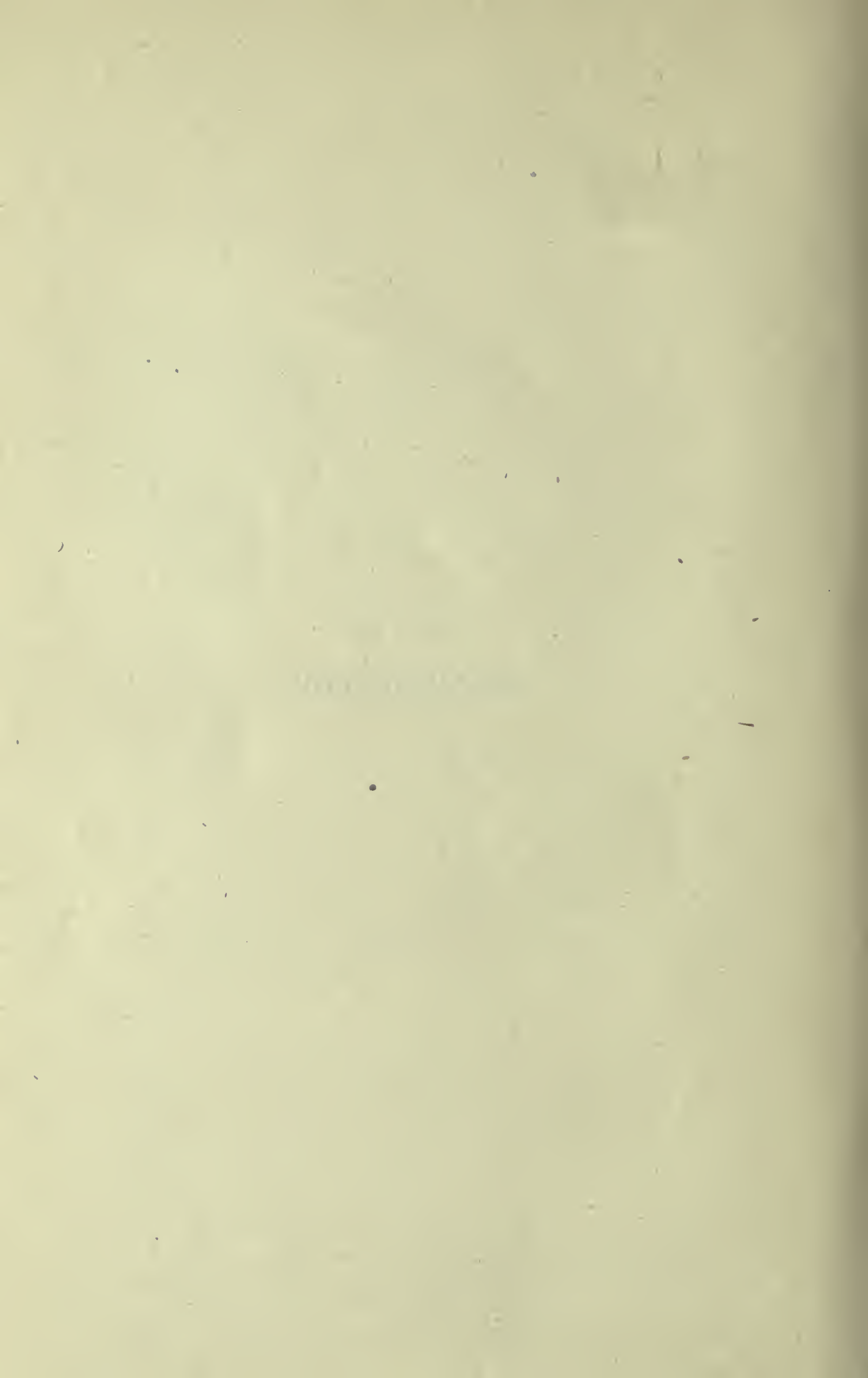

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